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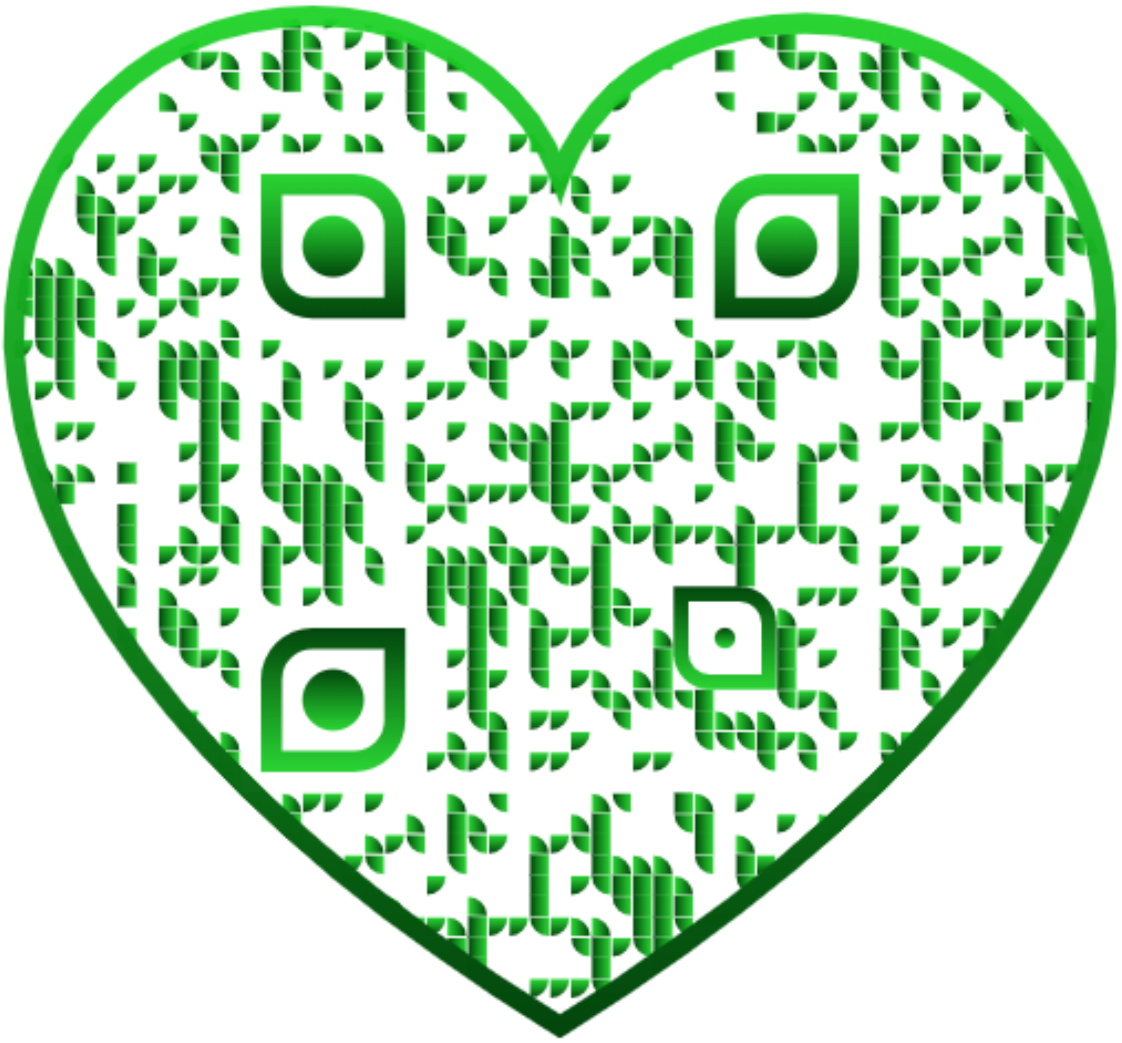
KINGS OF LEON

ALL AMERICAN HEROES

WORLD EXCLUSIVE INTERVIEW



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NME

Hello...

LAST WEEKEND, I WENT on a couple of hikes in Sussex with my pals Tim and Brian. Highlights included scrambling up a crumbly chalk cliff, wading through an estuary, shredding the skin on my calf in an altercation with some brambles, drinking brandy from the bottle, chatting hours of nonsense, sleeping in a tipi, guzzling litres of sea air, getting a mild tan. It was a gloriously restorative two days. I'm telling you this self-indulgent story because this week's cover stars Kings Of Leon have had a gloriously restorative *three years*.

They've toured a bit, but haven't released an album since 2013's 'Mechanical Bull' because, as frontman Caleb puts it, "after a while it wasn't like 'I'm going to do an interview with my brother', it was like, 'I'm going to do an interview with The Drum Player'. It was never 'we are the band'. We lost that. We weren't talking. We became business partners".

Now, after 36 months of family dinners, putting on food festivals and parenting, Caleb plus brothers Nathan and Jared and cousin Matthew actually like each other again. Hell, they even love each other again. Which goes to show that sometimes you just need a bit of time to heal.

TOM HOWARD
Deputy Editor
@tomahoward

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COVER PHOTO: MATT SALACUSE. CONTENTS: APPLE CORPS

TWIN ATLANTIC

GLA

THE NEW ALBUM
[09.09.2016]

FEATURES 'NO SLEEP', 'EX EL' AND 'THE CHASER'

TWINATLANTIC.COM - REDBULLRECORDS.COM

Red Bull RECORDS

AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Is Banksy actually Massive Attack?

The evidence compiled by Scottish journalist Craig Williams that the anonymous artist and the Bristolian trip-hop legends are one and the same is compelling

1 Banksy has often spoken of his 'friendship' with Massive Attack's 3D and says he's been a big influence on his work.

2 3D appeared in 2010 Banksy film *Exit Through The Gift Shop* to discuss their relationship in Bristol's 1980s graffiti scene.

3 In March 2003, Massive Attack played in Melbourne. Banksy's mural in the city appeared at the same time.

4 One of Banksy's first European murals appeared in Naples in August 2004. A second piece appeared in 2010, but was painted over. Massive Attack's 3D is a huge fan of the city's football team, Napoli. He's spoken about attending a game there in September 2004.

5 In August 2005, nine Banksy pieces appeared on the Palestinian Wall. Massive Attack's 3D has been a vocal supporter of Palestinian issues.

6 Massive Attack played Los Angeles on September 24, 2006. A Banksy exhibition was held in LA September 15-17.

7 A number of Banksy pieces were found in Mali in 2007. 3D visited Mali the same year as part of Damon Albarn's Africa Express project.

8 Banksy's work has featured on all of Massive Attack's record sleeves to date.

9 In August 2008, Banksy painted three murals in New Orleans to commemorate the third anniversary of Hurricane Katrina. The New Orleans documentary *Trouble The Water* – for which Massive Attack's 3D worked on the soundtrack – held its premiere in the city the same week.

10 Six Banksy murals in San Francisco were found on May 1, 2010. Massive Attack played in the city on April 25 and 27.

11 Massive Attack played in Toronto on May 7 and 9, 2010. Three new Banksy pieces were found in the Canadian city on May 9.

12 A new Banksy was found in Boston on May 12, 2010. The band played the city on May 13.

13 Banksy's October 2013 New York residency just so happened to coincide with Massive Attack's September 28-October 4 live residency in the city.

14 Banksy wrote the intro to 2015 book *3D & The Art Of Massive Attack*.

15 In September 2015, Massive Attack cancelled a show at Banksy's Dismaland. The event was a masked ball at which attendees were asked to wear masks so Banksy could attend anonymously.

3D from Massive Attack has responded by saying:

"Rumours of me being Banksy are greatly exaggerated. We are all Banksy." Which is exactly what someone who is in fact Banksy would say, don't you think?

WORDS: LEONIE COOPER PHOTOS: REX FEATURES, GETTY IMAGES

“I’m forever growing”

‘Growing Over Life’, the third album from Tottenham rapper Wretch 32, is a melodic collection of highly politicised bangers. It deserves to earn the 31-year-old some major plaudits. We spoke politics and grime with the man who never forgot his mum’s advice

What does the phrase ‘growing over life’ mean?
“It means I’m forever growing and evolving. When I was a kid, my mum used to say to me: ‘Did you check if you’ve grown? Don’t just look at your height, ’cause one day you’re gonna stop growing – but that doesn’t mean you’ve stopped *growing*.’”

What’s your favourite lyric on the album?
“*They say we cannot become, I asked them for their reasons / They say we cannot be one / Who said you rule this kingdom?* When I wrote that there was so much going on in the news – like us voting out of the EU. Imagine you’re a six-year-old child being told you can’t come here. I wanted to put myself in their shoes and think what they’d say, right now, to the world.”

It’s a political album. Do you feel angry at the current political climate?
“Definitely. There’s a lot of sh*t going on, man. But I’m also here for enjoyment. I wanna make a song that gets people through their day.”

There’s a song on the album called ‘Open Conversation & Mark Duggan’. You knew Mark Duggan [whose death at the hands of the police sparked the 2011 London riots]. Why did you choose now to speak about him?
“That song is almost a conversation with myself. It’s me skimming through the years of my life and reflecting on the things that have affected me the most. Mark and I went to the same school but I’ve never put him into my music because it felt too personal. I didn’t wanna capitalise off my friend’s misfortune. Now that [the situation] is not so loud, I can say what I wanna say, how I wanna say it.”

The song ‘Liberation’ – and its video, in which you climb on top of a police van – is a protest against police brutality. Does the UK need to build its own Black Lives Matter movement?
“That’s already in effect – it’s not as big as the one in America, but it’s here. I was taught that if you don’t stand for something, you’ll fall for anything. So where it’s time to stand up, you have to stand up.”

‘Growing Over Life’ is out now on Polydor Records

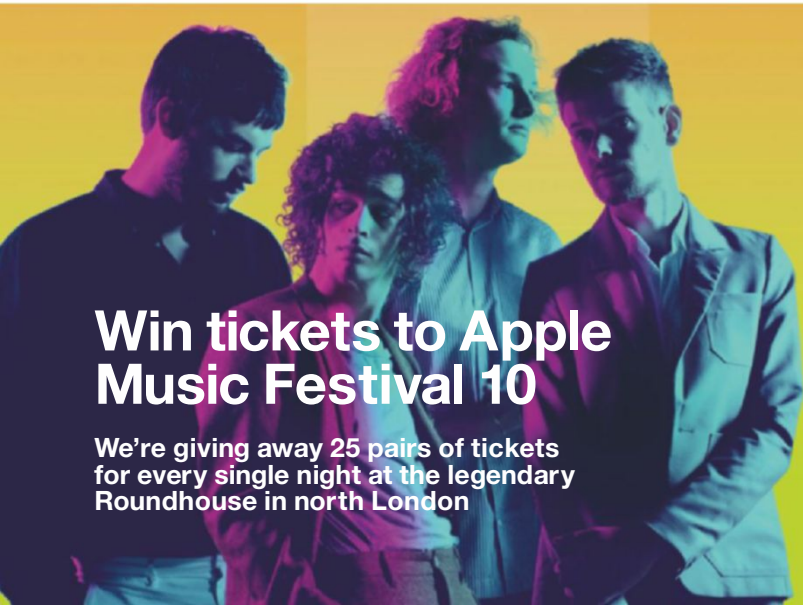
GOOD WEEK

STEPHEN MERCHANT
The comedian will host October’s celebrity revival of *The Crystal Maze*. Start the fans, please!

NOEL GALLAGHER
The chief managed to ‘f**k up’ ‘Champagne Supernova’ at Ireland’s Electric Picnic festival.

LENA DUNHAM
The *Girls* creator was accused of ‘white privilege’ after her comments about New York Giants player Odell Beckham Jr.

BAD WEEK



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Wed 21 **ONE REPUBLIC**
Fri 23 **CALVIN HARRIS**
Sun 25 **ROBBIE WILLIAMS**
Mon 26 **BASTILLE**
Tue 27 **BRITNEY SPEARS**
Wed 28 **MICHAEL BUBLÉ**
Fri 30 **CHANCE THE RAPPER**

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INTERVIEW: JORDAN BASSETT. PHOTOS: JAMIE KENDRICK, GETTY IMAGES, REX FEATURES

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AGENDA

NEW!

ON THE RECORD

WITH LEONIE COOPER

BIG OPINIONS. NO FILTER.

THIS WEEK

Dan Bacon is a b*llend

The Aussie pick-up artist's blog about chatting up women in headphones is gross

LAST WEEK, THE INTERNET threw up another grisly offering from its sinister depths. The piece, a grim blog post entitled How To Talk To A Woman Who Is Wearing Headphones, was essentially street harassment thinly veiled as tips on chatting up women strolling to work, walking to the pub or visiting their nan, and not seeking approval and/or the sexual advances of men. Y'know, just minding their own business, like most of the time. However, the author, a piggish man appropriately named Dan Bacon, seems to think that women exist largely to be hit on by men. Even when they don't want to be. Hilariously, for someone trying to flip us back to a sexy version of the Dark Ages, Dan Bacon's pick-up artist site is called *The Modern Man*.

Dan soon found himself at the sharp end of some serious Twitter rage from folk pointing out that some women wear headphones not just to listen to that sweet new Jamie T album, but so they don't have to deal with guys hassling them. Of course, Dan had an answer for that. Interviewed by the BBC, he sulked about the "horrible" reaction the piece received, before speculating that two people might get married because a man followed his terrible advice and forcibly invaded a woman's personal space. "I don't think she's going to be saying 'I hate my husband because he spoke to me when I had headphones on'," he reasoned. Yeah Dan, because so many healthy relationships begin when creepy men approach women on the street, yell at them from their car, bother them on the train and generally make their day-to-day lives a misery. Let's not forget that in his piece, Dan explains that some women will pretend to ignore a man chatting them up to "test" how confident he is, not because they feel threatened or intimidated. Dan is a b*llend.

Dan Bacon and friend

"Yeah Dan, because so many healthy relationships begin when creepy men approach women on the street"

Then, as if by misogynistic magic, on the night Dan's piece went viral I was sat on the bus home, having a lovely time enjoying a new track by Swedish psych weirdos Goat, when a man sat next to me and attempted, again and again, to make eye contact. "Lucky me," I thought. "This is my cue to coyly remove my headphones and flirt with a chap smelling strongly of cider and old enough to be my dad. Maybe we'll get married!" This, according to Dan Bacon, is every girl's dream. I decided to ignore him and listen to Slayer instead. I remain happy about my decision.

@leoniemaycooper

PHOTOS: BELLA HOWARD, TWITTER/DAN_MODERN_MAN

Last W33K IN NUMBERS

£3 million
The naked celeb waxworks from Kanye West's 'Famous' video are now up for sale.

1
Number of hecklers Amy Schumer threw out of a Stockholm show for shouting "show us your t*ts".

3
Episodes of Charlie Brooker's *Black Mirror* set to air at next month's BFI London Film Festival.

£750,000
Frank Ocean's first-week earnings from 'Blonde' after releasing it on his own label.

drinkaware.co.uk
for the facts

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NEW!

EATS & BEATS

BECAUSE YOU CAN'T ROCK OUT ON AN EMPTY STOMACH

PHOTOS: JON GORRIGAN, EMMA LEE

THIS WEEK

Gizzi Erskine's sausage party

Sick to bloody death of barbecued sausages but keen as mustard to keep eating the delicious little things? The indie-loving chef has an amazing solution

Old-school sausage hotpot & root veg mash

SERVES: 4
PREP TIME: 10 MINS
COOKING TIME: 1 HR

Gizzi says: "Let me be frank here, this is a sausage casserole. But it's not just any sausage casserole. The gravy is super-sticky and tastes as rich as the gravy you get from a good roast dinner. It's the sort of dish you can pop into the oven, go out for a drink, then come back and it's cooking away happily and gently, ready for your return."

INGREDIENTS

- 1 tbsp vegetable oil
- 8 good-quality outdoor-reared pork sausages
- 3 onions, finely sliced
- 1 tbsp plain flour
- 200ml (7fl oz) dry cider
- 500ml (18fl oz) fresh beef stock
- A rosemary sprig
- A few thyme sprigs
- 1 tsp redcurrant jelly (optional)
- Sea salt flakes and freshly ground black pepper

For the root veg mash

- 1 small celeriac
- 2 carrots, peeled
- 1 swede
- 2–3 tbsp unsalted butter
- 2 tbsp milk or cream
- Freshly grated nutmeg

METHOD

1 Heat the oven to 220°C/200°C, 425°F, gas mark 7.
2 Fry the sausages in a casserole dish 'til they're browned but not cooked through, then remove and set aside.
3 Add the onions and fry slowly for 15 minutes or until they've fully softened and started to go golden. Stir in the flour and cook for 10 minutes. Pour over the cider, bring to the boil and cook for 2 minutes. Add the stock and herbs, put the lid on and pop into the oven for 35 minutes, or until it's bubbling, thickened and full of flavour. If using, stir through the redcurrant jelly just before serving. Taste and adjust the seasoning.
4 Meanwhile, to make the mash, chop the veggies into small cubes and put them into a pan of cold water with some salt. Boil gently for 20 minutes or until completely cooked through. Drain, then allow the vegetables to steam in the colander for 5 minutes.
5 Mash, then add the butter, milk or cream, nutmeg and seasoning and beat furiously until smooth. It won't be quite the same texture as mashed potatoes as these veggies are not as starchy. Serve alongside the sausages.

Gizzi's ultimate cooking playlist

WANDA JACKSON
Fujiyama Mama
GLENN BARBER
Atom Bomb
DALE HAWKINS
Susie Q
JUDY STREET
What
VINCE TAYLOR
Brand New Cadillac
THE CLASH
Janie Jones
THE YARDBIRDS
Train Kept A-Rollin
THE DAMNED
Love Song
THE FALL
Big New Prinz
THE SONICS
Psycho

Gizzi's Season's Eatings (Mitchell Beazley, £25) is out now

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Bespoke hand painted sign by Ged Palmer

MAKE TIME FOR THE SIX WEEK MEANTIME CRAFT CHALLENGE.

It takes us six long weeks to brew every pint of Meantime beer. Which gave us the idea to ask six people from six cities across the UK to craft something truly original in the same period. London sign painter Ged Palmer has taken up the challenge. To see how he got on, and to try the beer we brewed in honour of his endeavours, make time to follow his progress at meantimebrewing.com/MTFI

MEANTIMEBREWING.COM/MTFI

THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE

Tight fit
Cheap Monday celebrates its classic 'tight'-style jeans with 23 denim finishes.
£49 *cheapmonday.com*

Kicking off
The new DM's Lite range of boots and shoes boast ultra-lightweight soles.
£105 *drmartens.com*

Singin' in the rain
Brit brand London Undercover has teamed up with mod-tastic Baracuta for this classy brolly.
£75 *londonundercover.co.uk*

Grime time
Featuring Dizzee, Kano and more, *This Is Grime* tells the story behind the music.
£16.59 *amazon.co.uk*

Spinning around
Make the party portable with this record player in a nifty case.
£79 *damart.co.uk*

Vested interest
Try on some sleeveless biker style with this Volcom classic-fit vest.
£79.99 *slamcity.com*

Dance the blues
T&F Slack made these shoes for Bowie in the 1970s. Now you can own a pair.
£235 *thenaturalshoestore.com*

Button up
Yes, it's almost autumn. Prepare yourself for the chill with this neat jacket.
£195 *parkalondon.com*

Sad times
Let your goth flag fly with this shiny-but-sad gold and black enamel pin badge.
£7.60 *innerdecay.com*

Saul good
Iconic movie posters by designer Saul Bass are collected in big book form.
£19.95 *laurenceking.com*

Decks appeal
Element has teamed up with Welsh artist Patrick Schmidt to create these sick decks.
£55 *elementbrand.com*

Sweater weather
Hades combines Scottish lamb's wool with your rock'n'roll icons.
£160 *liberty.co.uk*

Girls allowed
Illustrator Laura Callaghan's Tatty Devine collab features this ace statement necklace.
£75 *tattydevine.com*

Protect ya case
The X-Doria Defense Lux will protect your iPhone 6 from smashes, bashes and cracks.
£29.99 *amazon.co.uk*

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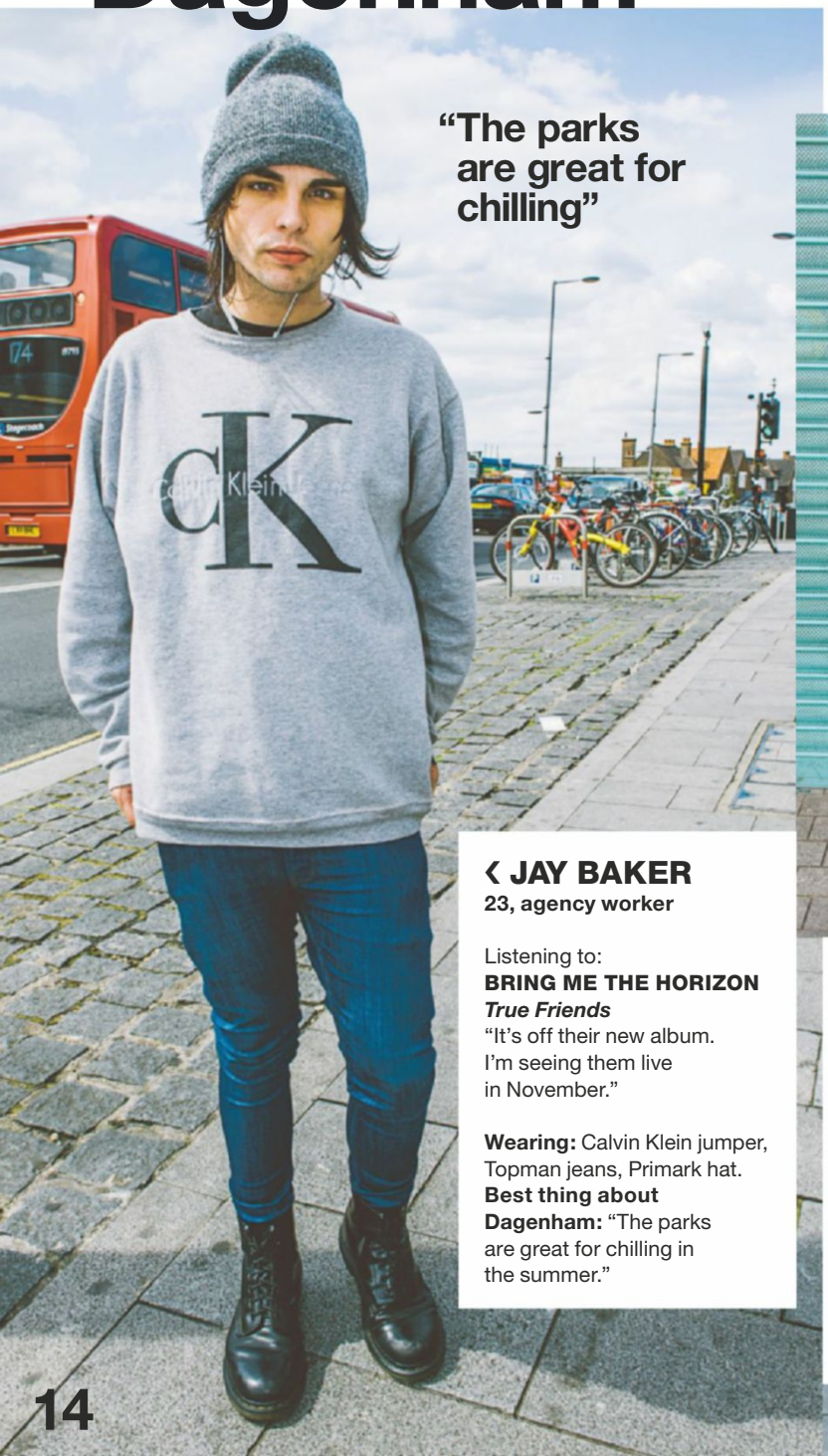
YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Dagenham



"The parks are great for chilling"

‹ JAY BAKER
23, agency worker

Listening to:
BRING ME THE HORIZON
True Friends
"It's off their new album. I'm seeing them live in November."

Wearing: Calvin Klein jumper, Topman jeans, Primark hat.
Best thing about Dagenham: "The parks are great for chilling in the summer."

ERIC WARE ›
28, IT technician

Listening to:
EUGY X MR. EAZI
Dance For Me
"It teaches you how to do African dance moves."

Wearing: New Look shirt, ASOS trousers.
Best thing about Dagenham: "There's some great pubs around here. The Wetherspoon's has cheap drinks."

‹ GEMMA GREY
24, hairdresser

Listening to:
TNGHT
Acrylics
"It really gets you in the mood for going out."

Wearing: Miss Selfridge shirt, Select T-shirt, Zara jeans, Topshop espadrilles.
Best thing about Dagenham: "It's got such a community vibe."

PHOTOS: LAURA PALMER

DAMOLA ADESANOYE ›
22, student

Listening to:
ADELE
Hello
"I've watched all her live videos. She's the best."

Wearing: H&M top, Select jeans.
Best thing about Dagenham: "Definitely the people."

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TESCO mobile
Every little helps

The Followills (l-r:) Matthew, Nathan, Caleb, Jared

Return of the Kings

PHOTOGRAPHED BY MATT SALACUSE

Kings Of Leon, the hardest-partying band of the noughties, have spent the last three years cutting down on the boozing, organising food festivals and fixing their shattered relationships. With seventh album 'Walls' ready to go, **Mark Beaumont** heads to Nashville to hear how the Followills became a family again

"Is the ding-dong in shot?" Caleb Followill sucks on his third beer of a lunchtime photo shoot and adjusts a pair of eye-scorching aquamarine slacks, the better to frame the revered orbs and sceptre of the Kings Of Leon's crown jewels for the camera. "I'm really milking it." Before the bottle's dry, this wayward King is leaping in the air performing karate kicks at the lens and studying each shot, muttering, "Should my eyes look glassier? Maybe I should've drunk more last night."

"We spend a lot of time sober, which is actually kinda cool"

Ding-dong comprehensively milked, Caleb and his band of brothers (and cousin) settle into the chillout area of their Nashville studio Neon Leon, a converted warehouse strewn with signs of rock'n'roll refinement. The lounge room is racked with fine wines and liquors, a hat-stand covered in wigs and hats speaks of post-jam cross-dressing parties and a neon Michelob sign hangs over the theatre-sized stage area, illuminating a wall-mounted photograph of the band from 2003, back when they were millennial indie rock hopefuls tagged 'the Southern Strokes'; hick-haired and nostril-deep in their wild youth and cocaine-fuelled young manhood.

Reports of a cleaned-up Kings Of Leon living like Ned Flanders during a particularly pious Lent ever since Caleb had an onstage meltdown in Dallas in 2011 – walking offstage midway through a show and prompting a year-long hiatus that was essential to stop the band disintegrating – have been mildly exaggerated.

"I definitely would not be having beer like this normally," Caleb insists, flicking cigarette ash onto the carpet and raising a fourth bottle. "We just had a big dinner at my house and I got hungover so I have to drink. But we spend a lot of time sober, which is actually kinda cool."

His drumming brother Nathan cools his well-heeled boots: "Sober to us, though, is like taking a three-day break."

Laughing, chiding, cracking caps, shooting breezes; Kings Of Leon feel like a family again. All married and all (except bassist Jared) now fathers, the once hardest-partying band of the noughties have spent their downtime since 2013's sixth album 'Mechanical Bull' having Followill clan dinners, smoking under the bleachers at PTA meetings and organising local food festivals with their spouses. "Marriage is great, our wives are great, our girlfriends are great… Our wives' girlfriends are great…"

KOL are staring down their reinvigorated seventh album 'Walls' from the security of some mighty fine livin'. They darn well appreciate it, too. Because just five years ago, Kings Of Leon were heading for hell in separate luxury handcarts…

2011, the 'Come Around Sundown' tour, anywhere in Europe. The screams of 50,000 festival fans barely faded, the chorus of 'Sex On Fire' – the breakthrough hit from 2008's six-million-selling 'Only By The Night' album, which thrust them to the top of festival bills worldwide – still rolling around the departing crowd like acid to his ears, Caleb steps from the main stage at midnight straight into his personal car to the airport. Climbing into the band's private jet, bound for the enclave in Italy, London or Majorca that they're using as a tour hub, he tucks into perfectly plated haute cuisine and flicks through a music magazine to avoid talking to his bandmates. Inside, he comes across a photograph – just another gang of filthy, drug-haired scavengers guzzling burgers in a truck stop in Birmingham, Alabama, guitars on their backs, gunning for glory. The wild salmon pavé turns a little sour in his mouth. "Man, I have so much jealousy and FOMO when I see bands like that," Caleb admits today. "I'm like, 'Wow, that's camaraderie; that's what a *band* is.' And we're f**king eating fancy food on an airplane, y'know? You feel like you're missing out on something."

Let's backtrack a way down Kings Of Leon's long and insular road to success. They toured church recitals together as children in the back of their Pentecostal preacher father's car. They toured incessantly through early band days, drenched in the kind of Led Zeppelin-shaming drugs and debauchery that would see Caleb roaming hotel corridors in naked cocaine stupors. They toured so hard that, by 2010, their family bond had became a strait-jacket, their brotherly love a contractual obligation.

"After a while it's not like, 'I'm going to do an interview with my brother', it's, 'I'm going to do an interview with The Drum Player; I'm going to do an interview with The Bass Player,'" says Caleb. "Look at every band that's still around and classic – you become 'I'm The Drummer', 'I'm The Bass Player', 'I'm The Lead Singer'. When you get together it's never, 'We are the band'. We lost that, y'know? There were a lot of moments where we weren't talking. It was like, 'Man, we've become business partners. We haven't maintained our friendship and our brotherhood, everything that we are.'"

"Playing bigger shows allowed us the privacy that we needed to stop some of the arguments that we would have by being contained in tiny little buses," adds Jared. "The bigger we got, we got our own cars and did our own thing and would only see each other for the hour and a half before the show. We went too far in the other direction. If you're not gonna be friends and family then you can't really be a band – or we can't be *this* band."

Stir in copious alcohol, ballooning egos and instances of "'roid rage" brought on by Caleb having regular steroid injections in his throat to keep his voice alive and you had an atmosphere as volatile as a Donald Trump rally. According to Jared, KOL fought over "the stupidest sh*t… it would literally be over a seat at the bar. You're just looking for a reason to fight."

"We had a big moment in Scotland when my ego was out of control," Caleb confesses. "I almost got in a fight with my manager, me and Nathan got in a fight. That should have been the Dallas moment, when we went, 'Alright, let's stop for a second.' But we kept going and it happened onstage as opposed to in a hotel room where it

PHOTOS: DEAN CHALKEY, GETTY IMAGES, KEVIN WESTENBERG

The highs and lows of Kings Of Leon

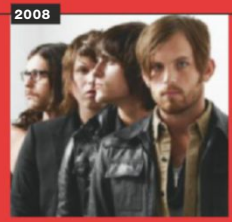
2003

THE EMERGENCE
KOL rode to cult acclaim on the back of their debut 'Youth And Young Manhood', full of steamy sex and dustbowl transsexuals.

2006

DITCHING DRUGS
The Kings quit cocaine ahead of third album 'Because Of The Times' for "aesthetic reasons". "It made us pale," Nathan said.

2008



THE BREAKTHROUGH
'Sex On Fire' catapulted KOL to global superstardom, and not a moment too soon.

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should've happened."

Caleb walked offstage in Dallas on July 29, 2011, telling the crowd, "I'm gonna go backstage for a second. I'm gonna vomit, I'm gonna drink a beer and I'm gonna come back out here and I'm gonna play three more songs," never to return. In that moment, the deep-rooted issues that Jared referred to when he tweeted, "There are problems in our band bigger than not drinking enough Gatorade," were thrust to the fore. Cancelling all scheduled dates, the band scattered across America. Matthew and Caleb quit drinking for a while, Nathan "quit talking to them when they quit drinking". Caleb holed up in Nashville with his new wife, model Lily Aldridge, hanging out at his favourite pasta restaurant with a crew of anti-sycophants, to burst his bubble.

"I surround myself with people that don't kiss my ass," he says. "People that make fun of me. If they saw these pants they'd be like, 'Jesus Christ, what are you doing?' And older dudes that've been divorced five times. That was important to me, to just be a guy at the poker table that's playing that 'I'm gonna go all-in' kind of deal but this guy's going, 'I have more money than Caleb, I'm gonna go all-in too'."

"Who we talking about here?" Jared asks.

"Bill Gates?"

Today Caleb looks back at his major public breaking point as a blessing. "I don't remember most of it. I feel like there was a heat-stroke kind of situation but it was a miracle. It changed the way we do things, made us approach it differently and understand that what we're doing is great and we're excited about it, but if you overwork yourself you overwork yourself. It brought a lot out about the band, between us… that was the thing that made us realise [we'd lost our friendship] and gain it back."

Though you won't spot them rocking up at a dive bar in a battered Transit anytime soon, that Kings Of Leon camaraderie is back with a vengeance. And with it comes the fire of old; a burning desire to abandon all familiar sounds and practices, tear down their creative walls. Caleb grimaces. "The last album ['Mechanical Bull'], we were definitely going for it and trying really hard, but we got into a comfort zone that we've tried to peel away on this album by not doing it here in the studio, not using the same producer, really challenging ourselves. We wanted to do things where we were scratching our heads going, 'Holy sh*t, is this right, is this wrong?'"

"I feel like we floated through a few albums maybe," guitarist Matthew agrees. "We went through the paces and just did what we knew worked and it was fine. But there was a definite feeling of, 'OK, we should make a change.'"

Do you think you'd lost your edge?

Caleb squints suspiciously. "Do you? If there was a movie made of our lives, in the last few years we had a lot of edge. Those are the moments in the movie that you'd wanna watch! What we were doing early on was storybook, classic, what a band should be; the drugs and the booze and the girls. Now we consider what we're doing a little more and if that's losing your edge… maybe, I dunno. When you look at the bands that still had their edge, most of them, their music is sh*t so it doesn't f**king matter about the edge."

To shake up their sound and make music they were "nervous about", KOL ditched plans to record album seven in the mansion house they bought next door to their studio and returned to LA, where they recorded their early albums. "We had some magic in LA," Caleb says, and with producer Markus Dravs pressing them to put classic Nashville songwriting before

"I like people who make fun of me" *Caleb*

2010

PIGEON SH*T STOPS PLAY

KOL march offstage in St Louis in protest at the pigeons in the roof firing droppings into Jared's mouth.

2011

THE MELTDOWN

Caleb leaves the stage in Dallas citing heat exhaustion. Jared tweets that it highlights deeper issues within the band.

2016

THE SECOND WIND

Surrounded with glamorous wives and growing families, KOL turn out their finest album of the decade in 'Walls'.

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Caleb on the US election race

"It's a f**kin' train wreck. Everything that's happening in America is a train wreck. But y'know, anything that's happening right now in terms of politics is kinda scary. Donald Trump is gonna win Tennessee because Tennessee is a Republican state, so it doesn't matter what you do or who you vote for. But it's definitely a very funny situation going on. I'm a voter – I vote, and this is the first time I feel like I don't know if I can vote. Nothing that either party is showing is, I feel, gonna be good for my child or my future. It's f**king hilarious. It's fun to watch, though."

"We flew Trump into orgies. Print that!"

effects pedals and discard anything that sounded like Kings Of Leon, they found some again.

'Walls' isn't just the sound of KOL breaching their tried-and-tested musical barriers and spilling into the realms of Talking Heads, Arcade Fire and Joy Division. It's a revealing exposé of darker psychical seams than Caleb has felt comfortable mining before. At its lightest, night-driving first single 'Waste A Moment' is the story of a waitress and her roguish Texan lover hitting LA drunk on the Hollywood dream. 'Conversation Piece' is a 'No Surprises'-style "birthday song" Caleb wrote for his wife, who long dreamed of moving to California but changed her mind after living there during the making of the album. At its darkest, 'Over' dissects Caleb's issues with drink, drugs and fame through the eyes of a pap-hounded rock star hanging himself in the garden of his LA mansion; a song he was worried about writing in case, like some previous lyrics, it became a prophesy.

"A lot of these songs I hold back what I say because sometimes it comes to pass, sometimes it happens," Caleb says, like some horror movie curse victim. "But the band told me, 'Say whatever you want to say, don't worry about what's going to happen in the future'. So 'Over' is a very dark song. There's this beautiful tree in the backyard of this house we were renting and there were a lot of paparazzi involved; not really for me, it's more for my wife – she gets a lot of that. The paparazzi; it's all about that and the moment when you give it all up. I've never considered [suicide], but I've always written it very well. 'California Waiting' and songs like that, they're all about the moment when someone just gives in and says, 'That's it for me, I'm out.'"

Death is writ large on 'Walls'. The fiery new wave 'Find Me', inspired by Lily being convinced her LA hotel was haunted, is about someone falling in love with the ghost that's stalking them (is there a word for that? "Yeah, 'sexy'," says Caleb), while 'Muchacho' is a Lynchian rumba eulogy to Caleb's "favourite friend of all" and an early KOL associate, who recently died from cancer. The entire album, in fact, is a tribute to his influence on the band.

"He was a very challenging guy," says Jared. "He would come on the road with us and be involved in setlists and he wanted us to try new things and keep us on our toes. His passing was a big part of why we challenged ourselves."

Clearly upset, Caleb cracks another beer and paces the room. "What we've done with this album is everything he's been trying to get us to do for 10 years, from the way that we approached everything. He was there for everything but when that happened we all really connected with what he actually wanted."

The Kings of 2003 gaze down upon us from the wall, blissfully unaware of the trials and triumphs to come, lost in their own world of hirsute hedonism. Is it true that you used to fly celebrities from around Europe to Mediterranean villas for Bacchanalian drug orgies?

Caleb almost gags on his beer, cackling. "That's awesome! Just print that, that sounds awesome! We used to fly Donald Trump into orgies, great."

The memory gates flood open. Nathan recalls being left behind at the Grand Canyon. Jared remembers accidentally finding himself at a meth party in Phoenix – "We were trying to play it cool but going, 'F**k this, we're leaving because they might try to fight us.'" They all reminisce about their first ever private jet, "a propeller plane that almost crashed". Jared: "It was the scariest flight of our entire lives." Caleb: "When we landed, I threw up on the runway." Matthew: "I kissed the tarmac." Did anyone shout, 'Get me a better private plane!'? Jared: "I say that every flight."

A family again, back at the peak of their collective powers, chewing the fat, shooting the breeze, milking their ding-dongs. *NME* points to the photo: what would you say to those guys?

Caleb sighs. "Keep on keeping on. Man, they f**king look awesome."

Nathan: "Buy real estate."

Matthew nods. "I'd give them a few things to bet on. But maybe don't change anything – it's just too scary. You gotta have the bad stuff to get the good."

Hell knows, Kings Of Leon will drink to that.

NME

THE FIRST FAMILY OF GRIME

Hattie Collins and Olivia Rose's essential new book *This Is Grime* is the first major work on the scene. In this exclusive extract the Adenuga siblings – Beats 1 presenter Julie and MCs Skepta and JME – discuss their upbringings on Tottenham's Meridian Walk estate and the early days of Boy Better Know

WORDS **HATTIE COLLINS** PHOTOS **OLIVIA ROSE**

Skepta (left) started DJing before he became a grime MC

JME "He always wanted to DJ, Skepta. He used to mix advert music with a little karaoke machine thing that had a speed tempo to it, play the tape of Heartless Crew or whatever, slow it down and speed it up to when there's like a McDonald's advert on, mixing music.

"My dad used to DJ too, so we used to hear music all the time. My dad had records, but only one deck, so Skep used to try and play a song on one deck – the Music Centre we used to call it, a cabinet with a glass door – he would play one tune on the record and then mix the tape to it, that's what he used to like doing. He became a DJ.

"I wasn't really MCing, I was just mucking around and then I started to write my own lyrics. Me, [Meridian] Dan and everyone in Meridian [Walk, Tottenham] and yeah, it was MCing and then it just snowballed until the point where now I'm some UK artist, Skepta's decided to start spitting, you know what I mean? It ends up being something but it's just about being creative in the first place. Being creative, having fun and enjoying working out how to do something that you don't know how to do."

JULIE ADENUGA "It was just a creative time. I don't know where that came from, I just know that we didn't have a lot of money. We weren't poor, but we didn't have a lot of money. When the ice cream came round we wouldn't ask for money for an ice cream. There's four of us, that's two pounds. So I think it came from realising, 'OK, we can't have this, but that's not it, it's not over, there's not going to be no fun in the house.'

"We'd dress up as *Mortal Kombat* characters and take pictures of ourselves dressed up as Sub Zero. We couldn't afford to have four bikes so we'd make bikes from old bike frames that we found, two different tyres, we'd just make them for fun… Maybe it was our Nigerian background of being loud and having overactive imaginations that we just did loads of things.

"When we went back to Nigeria at the end of last year it all made sense. In the village that my dad grew up in, we saw how the people hustled to just be there and live. It made sense that we've got that same thing. Junior [Skepta] built his first table to put his decks on. And it's not even money, he could probably have afforded a table, it's just we're used to it."

The siblings grew up in Meridian Walk, Tottenham

SKEPTA "You don't know it, but back then not having anything to do, it gives you time to be creative. Sometimes I just wish I could live back there, to see what I'd write. Just chilling every day, having nothing to do. I was about 18 when I started making music, making beats, my mindset was totally different. It was me, what I knew, Meridian, Tottenham."

JME "I met Wiley when I moved from Meridian. My first mixtape ['Shh Hut Yuh Muh'] came out in 2006, so this was around 2005. He rang me randomly. I remember we'd moved and [my friend] Joel showed me [grime DVDs] *Lord Of The Decks*, or *Mics*, maybe, but it had a Wiley tune on there. It was over 'Morgue' and he said, 'I'm serious like JME on the roads.' I was like, 'Rah.' Joel says, 'Jamie, I swear he says your name.' I was like, 'No, he doesn't!' We listened to it and I was like, 'Oh my God, Wiley knows who I am, how does he know who I am?' This was before 'Serious'; 'serious' was just what I used to say on my radio sets. But yeah, I was confused, I was gassed. After that, I remember he rang me. I don't know how he got my number, but he rang me."

Julie DJs for Beats 1, Apple's radio station

SKEPTA "Wiley had heard of JME, and invited him to come to the studio, so we went studio – all of [Bow grime crew] Ruff Sqwad was there – and Wiley was like, 'Why don't you write some lyrics?' I was like, 'I can't do grime, that's for kids' – I was 20 at the time and I thought I was a gangsta, a proper rude boy. I wrote one lyric, 'Go on then… draw for the tool,' ['Do It Like Me'] and it's been a myth since then. I remember writing it in my friend's house."

JME "Wiley calls me, 'Come studio, make some music, I've seen what's happening, come down.' So then I went down with Skepta, to the studio. It was on Old Kent Road, Tooley Street maybe, and we was just there like, 'Rah.' I'm looking at [Roll Deep MC] Scratchy recording and stuff, like, this is f**king crazy. It's quiet. But I've got the beat for 'Serious', 'cause I'm making beats now, and I've got all the lyrics, everything, but then I didn't want to record it in front of everyone. I was thinking, 'This is nuts, these are people, like everyone I've heard on radio'."

SKEPTA "After that, Wiley started taking us to Rinse, we're going there with Roll Deep who have been spitting for years and I'm rolling there with one lyric, one 16. But it kinda made me hungry, 'cause I thought, 'No, I'm not going there next weekend feeling inadequate like I did last weekend,' and I guess that's why I started to clash everybody. I saw it as a quicker way for me to get into the game."

"I was like, 'I can't do grime, that's for kids' – I was 20"
SKEPTA

JME "It was just what we all used to say at the time, 'Boy better know'; Bossman, Big H, me, [Meridian] Dan, everyone, we used to say, 'Man better know,' 'When I come around,' 'Boy better know'. I designed a logo and made it like a flippin' glossy thing, I don't know what I was doing at the time. From there, it spiralled, it got big.

"I did CD number two and Wiley said, 'Let's put things out with that logo, that's big.' But Skepta's the reason why it ended up being a thing, 'cause it was just a mixtape cover really. Wiley said, 'Yeah, Boy Better Know, me, you and Skepta, let's keep putting things out.' So Wiley put out 'Tunnel Vision', then Skepta said, 'Yeah, let's make it into a crew, let's bring in Shorty, 'cause he's younger, he's the youngest guy, bring him through. Frisco, he's from Tottenham as well, he's repping, he's doing his own thing.' Then Skepta brought through Solo [45].

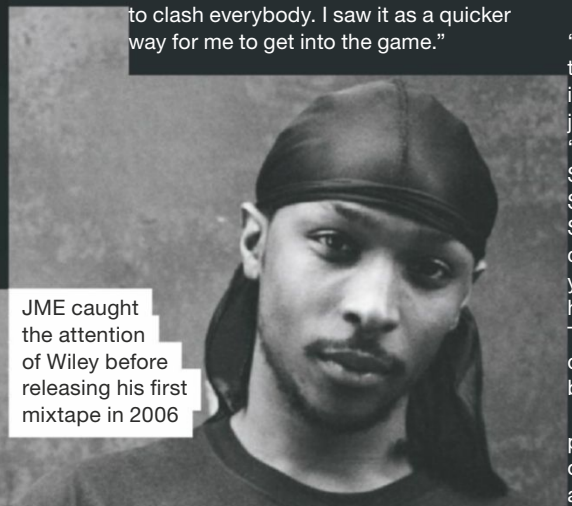
"Skepta always brings through people. Jammer ended up joining organically, but he was always around a lot. But it wasn't a crew, it wasn't a record label, it wasn't nothing, it was just a mixtape."

JULIE ADENUGA "We have an Adenuga [Whatsapp] group convo. It only happens when something's happening, like a king in Nigeria came round to visit my dad in the house that we built for him so he's like texting the group like, 'Ah yeah, I didn't even know he was coming, I wasn't wearing the right clothes, there's no pictures.' They will be moments like that where we'll just reflect like, 'This is sick.'

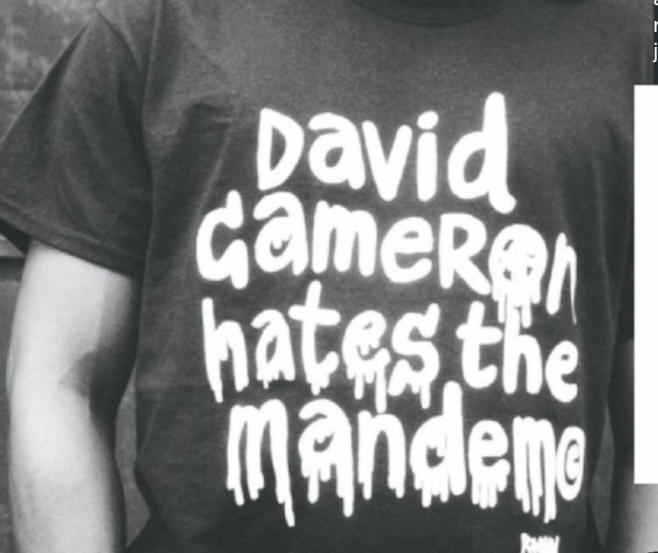
"Whenever someone is happy or when JME bought this table that he's wanted for ages – it's called the Abyss table I think – whenever things like that happen we're like, 'Ahhh that's amazing, well done!' When I met [American producer] Jimmy Iovine, I didn't really want to be like, 'Ahhhh I've met Jimmy!' but I could share that with my family. Junior would be like, 'Well done.' It's just a little moment of acknowledgement between us and then we carry on."

JME "I think the only difference is time. We're a really close family, we've only ever been in three-bedroom houses, so we were always sharing bedrooms, two of us, or three of us at times. It's just time apart, other than that, nothing could ever change between us, and it's not that we all went our separate ways at like 15. We lived together until Skepta was 30-something. We've been together so long, it's impossible for us to have any differences, no matter how long we're apart. As a family we're done, that's it. Everything else now is just extra, as a family we're solid."

NME



JME caught the attention of Wiley before releasing his first mixtape in 2006



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This Is Grime **by Hattie Collins and Olivia Rose is available now (Hodder & Stoughton, £25)**

HOW THE MOP TOPS MADE THE MODERN WORLD

George, Paul, John and Ringo on their first visit to the US, February 1964

A new film documenting the madness of the Beatlemania years shows the beginning of a cultural shift we're still experiencing today, says Dan Stubbs

RECEIVED WISDOM HAS IT that The Beatles got cool right about the time they started smoking pot, ditched the suits and got busy with the facial hair. The mop top years, with their wobbly heads and songs about holding hands, are presumed naff by comparison. A new film, *Eight Days A Week,* directed by Ron Howard (*Apollo 13*, *The Da Vinci Code*, Jay Z documentary *Made In America*), might change a few minds. It charts the lives of John, Paul, George and Ringo from their early days touring cinemas and concert halls in the UK to their final show at San Francisco's Candlestick Park on August 29, 1966 – a period in which you could reasonably argue they changed the world for ever.

Inventing the stadium gig

Next time you squint at ant-sized Rihanna from your cheap seats at the back, blame The Beatles – they were the first pop band to play in sports stadiums. It was a case of necessity being the mother of invention – there weren't venues big enough to accommodate the volume of fans – and they weren't an edifying experience. The band could barely hear themselves over the screaming; the fans heard the band through tinny tannoys. Many of the stadium scenes in the film are frightening, with fans

crammed onto benches, minimal security and The Beatles arriving on the pitch by car, like a disaster waiting to happen. Howard, who interviewed Paul McCartney and Ringo Starr for the film, agrees the shows weren't The Beatles at their best. "A couple of years after The Beatles quit touring, The Stones and The Who got good at playing stadiums. But The Beatles didn't hang around long enough to conquer it. And they don't really like to talk about it."

Championing civil rights

The Beatles' arrival in the USA coincided with major shifts in American society; the Civil Rights Act of 1964 finally outlawed discrimination on grounds of race, colour, religion, sex or national origin, but segregation was still rife. In a heartening scene in the film, the band refuse to play a show in Jacksonville, Florida, unless blacks and whites are allowed to mix. Explaining their position to the press, McCartney sums up racial segregation in two words: "It's silly." The show was desegregated and The Beatles had it written into their contracts they'd only play mixed crowds in future. "Elvis couldn't have done it," says Howard. "But as outsiders, it was a little bit easier for The Beatles to say, 'This is bullsh*t! Why would we do that?' They had this kind of personal and artistic integrity they adhered to so comfortably."

Breaking taboos

In a 1966 interview for the *London Evening Standard*, John Lennon said The Beatles were "more popular than Jesus". At home, nobody batted an eyelid. But in America's Bible Belt, people burned Beatles records and the Ku Klux Klan picketed shows. Lennon reluctantly issued a terse apology, but an important conversation about religion and extremism – one that's still pertinent today – had been opened up by a pop band. "I remember thinking it was a ridiculous overreaction," says Howard, who was 12 at the time. "It was, and still is, a dangerous time to be controversial and out in the open in America, unfortunately."

Three for the road

Deep cuts from before 'Revolver'

RAIN ***(1966)***
If you've never been convinced that Oasis sound like The Beatles, check out the B-side to 'Paperback Writer' – the blueprint to all that swagger is here. It's no coincidence that Oasis were first named The Rain.

BABY'S IN BLACK ***(1964)***
An early sign that there was more to the mop tops than met the eye – a song about a grieving girl. A staple of live shows, Macca would introduce it thus: "And now for something different…"

YOU'VE GOT TO HIDE YOUR LOVE AWAY ***(1965)***
Suggested to be about the band's not openly gay manager Brian Epstein, the song reveals Lennon's love of Bob Dylan's music.

Making Britain cool

For everyone who's ever travelled around the USA and been grateful for how far your accent gets you, be thankful for The Beatles, who sold swinging Britain to the world. The first UK group to score massive success in America, they paved the way not just for the British invasion of the '60s, but for every British act who followed, from The Stones to Coldplay to Adele. Winning over the Americans wasn't just a case of the music, which in the early days was mostly peddling rock'n'roll back to the people who invented it. Equally important was their look, youth, personality and humour. Howard says his admiration of their wit grew while making the film. "I appreciated their unwillingness to intellectualise," he says. "There's a bit where Paul's on a train, they're interviewing him and he says, 'It's not art!' They say, 'Well, what is it?' He says, 'It's a laugh!' That unpretentious approach became a mantra – one they still hold pretty dear."

Making music serious

There are numerous strands to the film, but mostly it's a coming-of-age story of four guys growing up in the mouth of madness. By the final act, they make an unprecedented decision to quit performing live altogether and become a studio-only band. That's how they remained for their final four years, yielding a mind-expanding double album (1968's 'The Beatles', AKA The White Album), the original concept album (1967's 'Sgt Pepper's Lonely Hearts Club Band'), a rootsy bringing-it-all-back-home album (1970's 'Let It Be') and a film you absolutely have to be on drugs to enjoy (1967's *Magical Mystery Tour*).
A truly pivotal moment was the recording of 1966's 'Revolver' and the trippy, droning 'Tomorrow Never Knows' – the appearance of which, contextualised in the film, is like if Kanye West suddenly released a country & western song. The shift from throwaway pop to arty, often downright strange music paved the way for everyone from Radiohead to Alt-J. "You never could get them to estimate how much money they were walking away from when they left the road," says Howard. "But that is the one big thing that I really admire, as a creative person myself: how through that period, through this gauntlet of Beatlemania and everything that went with it, their work just kept evolving."

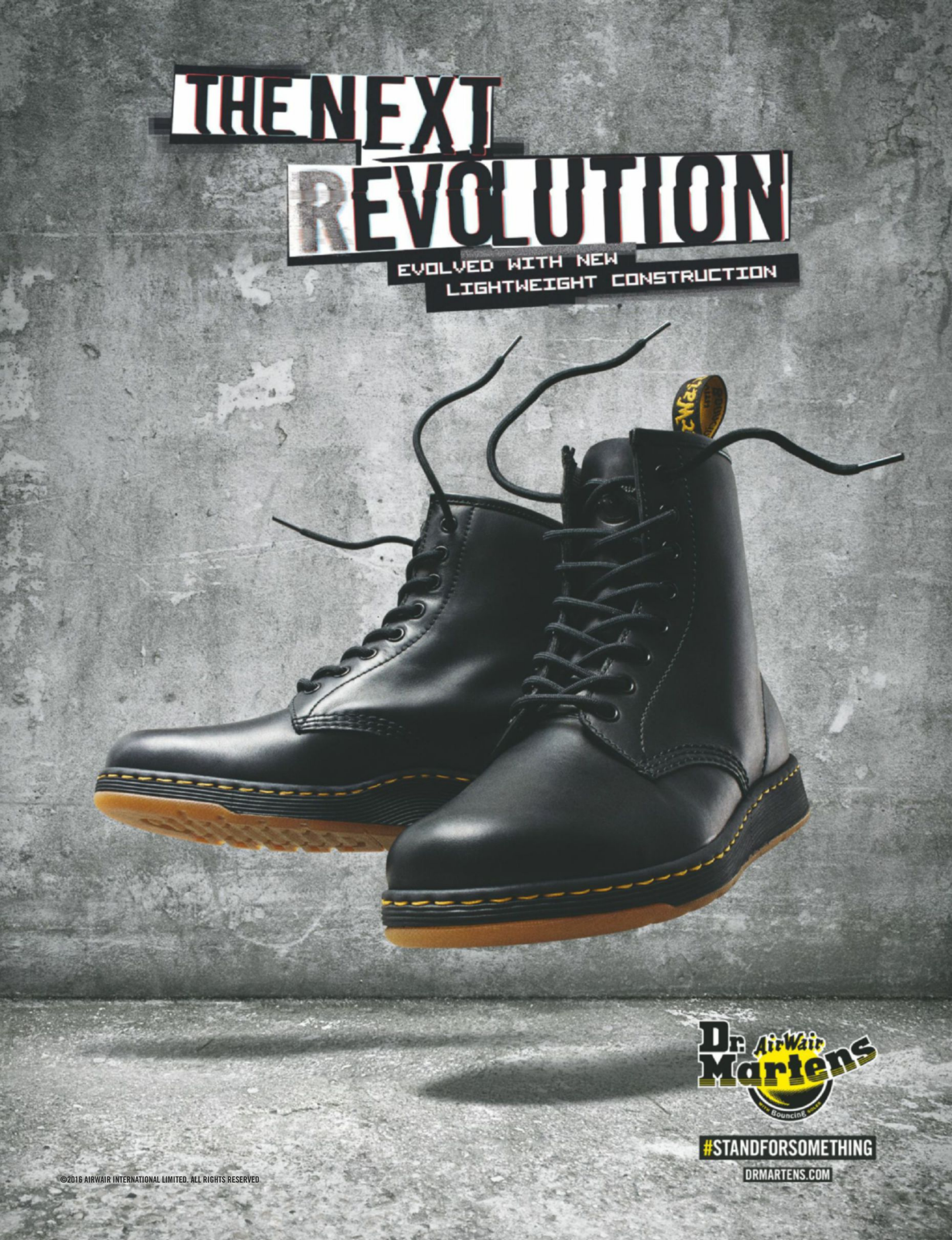
Creating the modern model for fame

Rock bands were nothing new by the time The Beatles arrived, but their experience – constant press scrutiny, screaming fans everywhere, truly global fame – was unprecedented. "It's interesting to understand the level of social upheaval they were part of – they're being influenced by it, they're influencing it," says Howard. "And as you start to understand the intensity of Beatlemania, it stops being cute and starts being real drama." Towards the end of the film, fun is thin on the ground – there's a diplomatic incident in the Philippines when they unintentionally snub First Lady Imelda Marcos, and the press start to turn on them too: "Why are you so rude?" asks one European reporter, apropos of nothing. Placed in context, the song 'Help' has never sounded quite so desperate. Bet they would've been all over Instagram if they existed now, though.

NME

The Beatles: Eight Days A Week – The Touring Years **is in cinemas nationwide for one night only, on September 15**

PHOTOS: APPLE CORPS LIMITED, GETTY IMAGES



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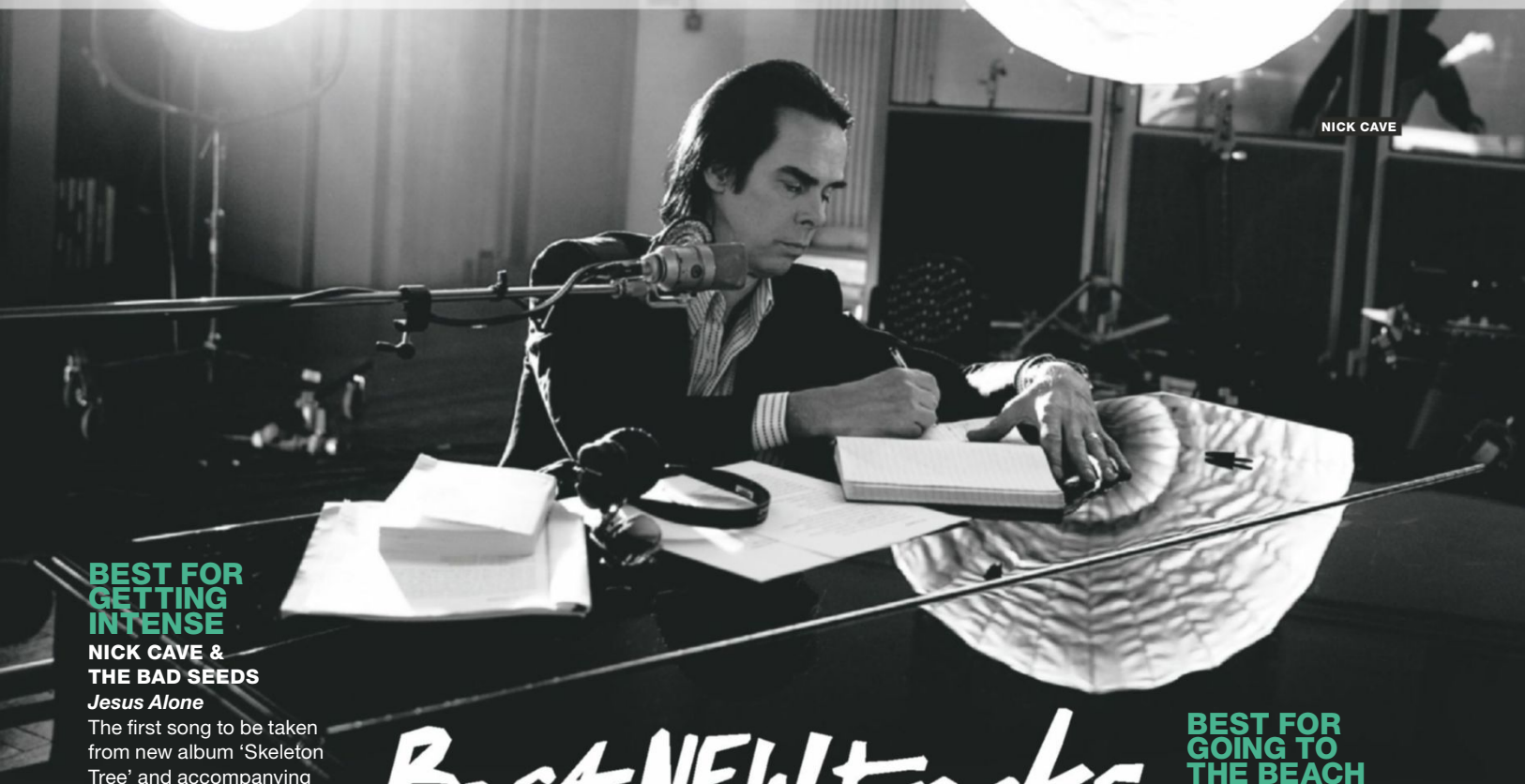
RADAR

MUSIC, FILM, TV & MORE – THIS WEEK'S ESSENTIAL NEW RELEASES



NICK CAVE

Best NEW tracks
And when to drop them

BEST FOR GETTING INTENSE
NICK CAVE & THE BAD SEEDS
Jesus Alone
The first song to be taken from new album 'Skeleton Tree' and accompanying feature film *One More Time With Feeling* is sparse but hugely powerful.

BEST FOR BEING ARTY
BON IVER
33 "GOD"
A multi-textured, multi-layered mini work of art – this is the sound of Justin Vernon pushing boundaries, crafting his unique vision and giving strange shoutouts to the Ace Hotel.

BEST FOR BEING NOSTALGIC
OASIS
Don't Go Away (Mustique demo)
Taken from next month's 'Be Here Now' reissue, this early demo from 1996 crackles with vibrancy, promise and raw emotion.

BEST FOR DANCING LIKE YOU MEAN IT
SYLVAN ESSO
Radio
The US electro-pop duo are raving more than ever on this propulsive party starter that's hard and soft and utterly brilliant all at the same time. Awesome.

BEST FOR GOING TO IBIZA
TULISA
Sweet Like Chocolate
The N-Dubz vocalist returns with a banging cover of Shanks & Bigfoot's 1999 garage classic. Book your last-minute 'beefa hols to the sound of this tune.

BEST FOR CHILLING OUT
LOCAL NATIVES
Coins
Taken from upcoming new album 'Sunlit Youth', this sees Local Natives at their most mellow, like a Sunday afternoon stroll in a sunlit park.

LOCAL NATIVES

BEST FOR BEING CHASED
SAMPHA
Blood On Me
Magnificently moody, 'Blood On Me' is a tense thriller of a song that sees Sampha on the run to an atmospheric sound indebted to The xx.

BEST FOR HITTING THE GYM
FORMATION
Drugs
The South Londoners continue to behave like LCD Soundsystem's cheeky younger brothers on this squelchy piece of dark disco.

BEST FOR GOING TO THE BEACH
DEAP VALLY
Gonnawanna
A seaside girl gang and one surfboarding pink yeti – as played by Death From Above 1979's Sebastien Grainger – the 'Gonnawanna' video is almost as glorious as this psych-rocking stunner.

BEST FOR FESTIVAL ROMANCE
THE COURTEENERS
No One Will Ever Replace Us
Taken from Liam Fray and the lads' fifth album 'Mapping The Rendezvous', this chugging guitar tune is all about finding love at Glastonbury. Stranger things have happened.

For more new music, go to NME.com

PHOTOS: ALVIN KUCHLER, RENATA RAKSHA

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Agent provocateur

Despite a troubled inception, M.I.A.'s fifth and possibly final album finds her in a relaxed, reflective and troublemaking mood

M.I.A.
AIM
★★★★☆
GLOBAL RAP POLITICS

M.I.A.'S FIFTH ALBUM arrives with the usual mix of bumps, bruises and bravura. In June she was dropped from the line-up of London's Afropunk Fest after making controversial comments about the Black Lives Matter movement; then last month she claimed her label was refusing to "clear" 'Bird Song', her first collaboration since 2010 with her former producer and ex-boyfriend Diplo. The track now appears on 'AIM''s Deluxe Edition.

Meanwhile M.I.A., AKA Mathangi Arulpragasam, has said that although she'll probably continue to "put music out", she thinks 'AIM' could be her last album. So it's slightly surprising to find that it contains some of her most relaxed and reflective work. 'Survivor' is a stylish synthpop glide; 'Freedun' features a beautifully woozy chorus sung by Zayn Malik (in a way, the M.I.A. of One Direction); and 'Finally' has her rapping about ignoring the haters over something close to a tropical house beat.

Since she debuted with 2005's 'Arular', M.I.A. has built a reputation for writing provocatively about global politics, but 'Ali R U OK', a bhangra-pop jam inspired by a ride with an overworked Uber driver, shows she can also do smaller-scale human empathy.

None of this means M.I.A. has gone soft. Her music's fusion of (mostly) fresh hip-hop beats and globally sourced sounds (an old Tamil movie soundtrack on 'Bird Song'; what sounds like an Australian wobbleboard on 'Fly Pirate') can be abrasive even when it's catchy.

As track titles like 'Borders', 'Visa' and 'Fly Pirate' suggest, injustice and immigration are recurring themes here. Critics will say casually delivered lines like "*Borders, what's up with that?*" are hardly brimming with insight, but M.I.A.'s wit and inventiveness compensate for her sometimes shallow sloganeering. When she rhymes "*Devon*" with "*Yemen*" on 'A.M.P. (All My People)', or says she's from "*the People's Republic of Swag-istan*" on 'Freedun', it's a welcome reminder that there's no other artist quite like her.

It's always best to take what M.I.A. says with a pinch of salt bigger than the NHS would recommend but if 'AIM' really is her last album, it feels like a fitting parting shot. **Nick Levine**

Best track

'Freedun'

M.I.A. wrote this wistful mid-tempo hit with Zayn Malik over WhatsApp. His emotive vocals shadow her swaggering raps hauntingly, flipping the male rapper vs female-sung-hook paradigm in the process.

(L-r:) Chris Wood, Kyle Simmons, Dan Smith, Will Farquarson

The really wild show

For anyone wondering whether Bastille can make another 'Pompeii', they've created a whole album of them

BASTILE
Wild World
★★★★☆
MEGA POP HITS

WE'RE NOT SURE ANYONE – even Bastille – could have predicted the success of their debut album, 2013's 'Bad Blood'. Five years ago frontman Dan Smith was a 25-year-old singer/songwriter making music from his south London bedroom. Now he's got five million social media followers, can boast double the amount of records sold and is about to embark on his first arena tour with bandmates Woody, Kyle and Will.

That feeling of not-quite-believing-their-luck has prompted Bastille to work hard, knocking out a series of mixtapes and compilation albums (the 'Other People's Heartache' trilogy is the best) since the release of their debut. They've toured the globe and quietly built an army of adoring, often obsessive, fans.

The downside of this massive success, though, is that it's bred worry. With so many people to please, Smith has at times found it overwhelming, being honest about suffering (very well disguised) panic attacks on stage at this summer's Glastonbury Festival. "If you're not an extrovert, doing something as ridiculous as singing f**king songs is really anxiety-provoking," he revealed.

On 'Bad Blood', inspiration was found in unlikely places – history books ('Pompeii'), mythology ('Icarus') and cult TV ('Laura Palmer'). 'Wild World' is based more in the here and now, with Smith's vulnerability very much on show. Opener 'Good Grief' is a euphoric pop track about death and funerals and being sad, but done Bastille-style, so has a massive chorus and an *X Factor*-worthy key change. 'Warmth', meanwhile, reflects on the kind of yell-at-the TV disbelief brought on by the current political climate. It could be 2016's theme tune.

There are pop culture references littered throughout, too. 'Four Walls (The Ballad Of Perry Smith)' is inspired by one of the subjects of Truman Capote's 1966 true-crime bestseller *In Cold Blood*. 'Send Them Off' and 'Good Grief' scrape quotes from cult '70s and '80s sci-fi films, with Smith's storytelling on the former drawing from sources as far and wide as *The Exorcist* and *Othello*.

Reflective ballads flow into '90s-vibes dance tracks and back around again, and the album features strings, horns, keys and the introduction of guitars – a new thing "simply because I couldn't play guitar before", says Smith. What unites it all is a belt-it-out chorus on every single track.

Sure, Bastille are a bit like that dude at school who flits between social groups. He likes a bit of hip-hop, a few indie tunes, and badgers the DJ for '90s R&B when he's p*ssed. But you know what, that guy's mates with everyone and more fun to hang out with than the surly cool kid in the corner. As such, 'Wild World' is a triumphant pop record: unflinching in its ability to rouse listeners and unapologetic in its quest for a Number One.

Charlotte Gunn

STRANGE BUT TRUE

Kelly Le Brock, star of '80s movie 'Weird Science', features on 'Wild World' track 'Good Grief'. She was so into the band sampling her, she offered to appear on stage with them.

PHOTOS: DEAN CHAKLEY

ALBUM OF THE WEEK

White heat

A collection of the best acoustic bits from Jack White's remarkably diverse career with The White Stripes, The Raconteurs and as a solo artist

JACK WHITE
Acoustic Recordings 1998-2016

★★★★★

UNPLUGGED BALLADS HITS

JACK WHITE'S FIRST 'best of' is a typically contrarian affair, in that it purposely overlooks the aspect of White's music that people tend to like best. The electric guitar has become as synonymous with the former White Stripes frontman as his ill-temper or penchant for arbitrary colour schemes, and given the current dearth of old-fashioned rock'n'roll axe wielders, you might think his oeuvre of electric-blues shriekers more becoming of the retrospective treatment than his less-celebrated acoustic output. Yet while 'Acoustic Recordings 1998-2016' is more 'bits of' than 'best of', the range and quality of these 26 tracks speaks for itself – and any career as long and varied as White's requires cataloguing, not summarising.

Even so, anyone hoping for a treasure trove of unheard demos and alternate takes à la Bob Dylan's 'Bootleg Series' may be disappointed. 'Acoustic Recordings' does contain a smattering of new mixes ('Apple Blossom', 'I'm Bound To Pack It Up', 'I Guess I Should Go To Sleep') as well as stripped-back versions of 'Just One Drink' and The Raconteurs' 'Top Yourself', but avid White watchers will already be familiar with most of what's included here. Of the rarities, it's nice to see 'Love Is The Truth' – a maddeningly effective jingle written for a 2006 Coca-Cola ad that aired only once – receive a long-overdue official release, but the only 'new' song is the folksy whimsy of 'City Lights', originally written for 'Get Behind Me Satan' and dusted off for this compilation.

The real joy, however, comes in the shape of songs you might have forgotten about, like the logic-twisting wordplay of 'Effect And Cause' (*"First came an action, and then the reaction / But you can't switch 'em round for your own satisfaction"*) or 'Carolina Drama', whose white-trash murder balladry represents the high watermark of The Raconteurs' brief two-album existence.

'Acoustic Recordings' is a selective, rather than exhaustive, portrait of White as an artist, but for a guy who's spent most of the 18 years this compilation spans dogmatically adhering to self-imposed restrictions, there's a remarkable amount of diversity here – and not a clunker to be found. **Barry Nicolson**

Best track

'You've Got Her In Your Pocket'

There's no shortage of candidates, but this 2003 'Elephant' track simultaneously finds White at his most vulnerable and most possessive – a haunting, unsettling not-quite love song.

PHOTOS: JO MCCAUGHEY, STEVE GULLICK, AUSTIN HARGRAVE

Evil twin

Turns out, when Twin Atlantic unleash untold savagery in the form of a pop song, they're amazing. Who knew?

TWIN ATLANTIC
GLA
★★★★☆
HARD ROCK | GIANT RIFFS | FILTH

IT'S THE AGE OF THE Trojan rock band. Once, alternative music would lay siege to the mainstream, occasionally breaching the gates to run riot in its heavily monitored streets, marrying actresses, dropping award ceremony microphones and waggling its arse at pop royalty. Now the walls are reinforced with attitude-repelling ramparts and bands like The 1975 and Twin Atlantic are sneaking inside disguised as huge wooden boy bands then leaping out in the night and kicking significant arse.

From their first three albums, you'd have mistaken Glasgow's Twin Atlantic for Biffy Clyro – a slick, shampooed, training bra of a Scot-rock band, seemingly cloned from the tatt-sweat of Simon Neil for the benefit of advertising executives who couldn't afford the real thing. This fourth album, however, sees them do a reverse Biffy, tearing off their polite pop mask and starting the savagery. Opener 'Gold Elephant: Cherry Alligator' sets the tone; a two-note electro-thrash akin to The White Stripes or Biffy at their most stabby, singer Sam McTrusty howling: *"Pull my sunken eyes out!"* like the world's most manic organ donor. Insomniac's anthem 'No Sleep', full of confessions of pill popping and boozing themselves unconscious, nods to The Black Keys' grunge blues and Enter Shikari's screamo-tronica. On the fuzz-glam 'You Are The Devil' McTrusty falls for a she-demon; on Muse-alike gutter disco track 'I Am Alive' he's *"falling into hell just to mess you up"*.

Battered and brutalised, Twin Atlantic's intrinsic pop nous gains depth and credibility on 'Overthinking', 'Missing Link', 'The Chaser' and highlight 'Ex El' – Arcade Fire suspiciously circling a McFly chorus, basically – and a pop epic like 'Whispers' becomes a brooding masterpiece that makes Biffy's 'Mountains' look like Peter Gabriel's 'Solsbury Hill'. Next week: James Bay turns out to be the new Grimes. **Mark Beaumont**

FOR FANS OF

(L-r:) Barry McKenna, Craig Kneale, Ross McNae and Sam McTrusty

PHOTOS: ROB BAKER ASHTON, REX FEATURES, LIONSGATE, ENTERTAINMENT ONE

All grown up

A gripping final instalment in Noel Clarke's "hood" trilogy, which finds its stars preoccupied with loyalty and parenthood

BROTHERHOOD
15 *Noel Clarke, Stormzy, Jason Maza*

★★★★☆

CRIME THRILLER LONDON

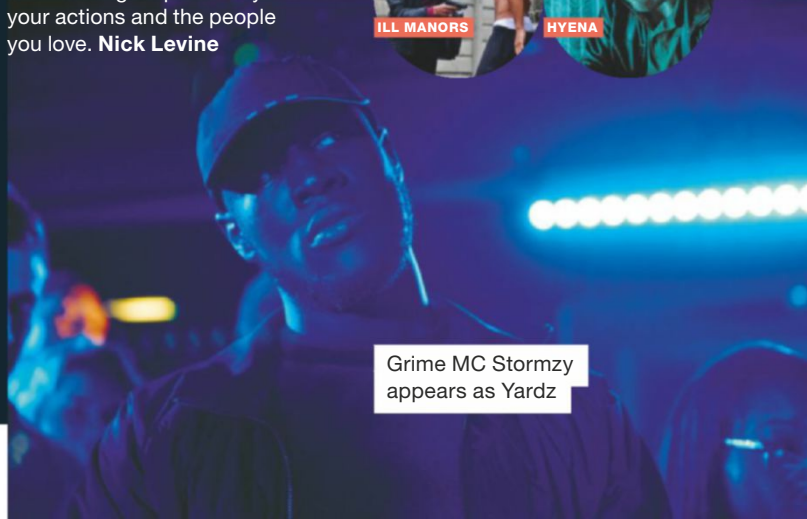
THE FINAL INSTALMENT IN Noel Clarke's "hood" trilogy arrives 10 years after the first, 2006's *Kidulthood*, which earned praise and caused controversy with its frank depiction of drugs, guns and casual sex on a west London estate. Writer, director and star Clarke is now a 40-year-old father of three, so it makes sense that *Brotherhood* is a slicker and more mature film than *Kidulthood* and 2008's *Adulthood*, its equally compelling sequel. This concluding chapter definitely has a dark side, but it's preoccupied with ideas of family and neighbourhood loyalty and the importance of doing your duty as a dad.

When we first catch up with Clarke's flawed hero Sam Peel, a reformed bully with a manslaughter conviction to his name, he's working several jobs to support his family and facing up to the fact he's getting older. In one telling and admirably vanity-free early scene, we see Peel comparing his softened body to the more athletic physiques of younger (and presumably less pressured) men at his gym. But when several of his relatives are attacked, seemingly by agents of the same dangerous gang, Peel is forced to rediscover his ruthless streak and return to his criminal past in order to safeguard his family once and for all.

After a slightly deliberate start, Clarke builds tension brilliantly as Peel squares up to snake-like gang leader Daley (Jason Maza) and determined Curtis (Cornell John), a wily old adversary from the previous two movies. Although *Brotherhood* never shies away from showing violence and nudity, it actually feels less gritty than another recent British crime thriller, 2014's *Hyena*. This is probably because Clarke's humour, though funny, can come off sitcom-like. A running gag in which Sam's loyal pal Henry (Arnold Oceng) keeps lying to his girlfriend feels old-fashioned, but Stormzy draws big laughs from his first small acting role where he plays a tough guy who's not exactly what he seems.

Despite these minor gripes, Brotherhood makes for a gripping and fitting conclusion to Clarke's trilogy; this is a film that keeps you entertained while delivering a genuine and honourable message about taking responsibility for your actions and the people you love. **Nick Levine**

FOR FANS OF



Grime MC Stormzy appears as Yardz

(L-r:) Shree Crooks (Zaja), Viggo Mortensen (Ben), Samantha Isler (Kielyr), Nicholas Hamilton (Rellian), Annalise Basso (Vespyr), George MacKay (Bodevan)

Aye aye, cap'n!

Powered by Viggo Mortensen, family and the quirks of human nature, this smiley indie flick could be a late summer hit

CAPTAIN FANTASTIC
15 *Viggo Mortensen, Frank Langella, George MacKay*
★★★★☆
GUTS JOKES LIFE

CAPTAIN FANTASTIC MAY sound like a lame superhero flick named by a bored and tired director, but it's actually the sort of offbeat but feelgood indie film that could become a sleeper hit. When this surprising two-hour drama was shown at the Cannes Film Festival in May, it reportedly received a 10-minute standing ovation from the famously tricky crowd.

Writer-director Matt Ross (also an actor, who plays Gavin Belson in HBO's *Silicon Valley*) introduces us to Ben Cash and his family as they enter a crisis. For several years Ben (*Lord Of The Rings* star Viggo Mortensen) has been raising his six children almost completely off the grid on a self-made campsite in an isolated patch of Pacific Northwest forest. Home-schooled and trained by Ben to fend for themselves, these kids are smart, strong and skilled. In the first scene, eldest son Bodevan (talented young Brit George MacKay) kills a wild deer before his sisters gut and bone the animal for dinner. But when Ben learns that his wife has committed suicide, the Cash clan are forced to reconnect with mainstream society so they can attend her funeral.

At this point, *Captain Fantastic* becomes a unique fusion of road movie, culture-clash comedy and redemption story. The socially inexperienced Bodevan enjoys his first kiss with a worldly teenage girl he meets at a trailer park; the family robs a supermarket in a standout scene soundtracked by Bikini Kill's 'Rebel Girl'; and Ben clashes catastrophically with his disapproving father-in-law (*Frost/Nixon*'s Frank Langella). Although Mortensen's character is supposed to be the hero, Ross makes him intriguingly complex: Ben is smart and clearly devoted to his family, but just too proud and prickly to be completely likeable.

However, the film sometimes lets itself down. Mining comedy from a cute young kid who says inappropriately grown-up things isn't clever – it's a trope borrowed from rubbish '90s sitcoms. The relatively tidy ending also feels slightly lazy after a series of more challenging plot twists. But these flaws don't prevent *Captain Fantastic* from offering an affecting and provocative ride that (nearly) justifies that standing ovation. **Nick Levine**

STRANGE BUT TRUE

The distinctive red patterned shirt Mortensen sports in the funeral scene is the same one he wore when he appeared in Bruce Springsteen's 'Highway Patrolman' video in 1982.

NME

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Under the RADAR

YOU HEARD IT HERE FIRST

Jodie Abacus

He's worked with Tobias Jesso Jr and wants to change people's lives with his sunny melodies and weighty lyrics

IN MARCH 2013, JODIE Abacus was at his lowest ebb. After running himself into the ground working two jobs, he ended up in hospital with pneumonia. Then his girlfriend dumped him. "I felt like I just needed to give myself a hug," he recalls. "A hug would have made me feel like it was alright."

When he got home, he sat down in his room ("full of stripped wallpaper, a mattress and a keyboard") and wrote that hug, his breakthrough single 'I'll Be That Friend', officially released later this month. The upbeat soul jam was inspired by a good friend who'd come to the hospital, lent him a laptop, brought him food and been there for him when few others had. "It made me realise what it means to have someone," he says.

Fast-forward to summer 2016 and you'll find Abacus racking up streams into the millions. Following two big tour support slots, where his sunny stage presence won over Laura Mvula and Jamie Woon's crowds, he's also been playing festivals, from Secret Garden Party to V.

With his debut album pencilled in for early 2017, he's been working with enviable collaborators like Adele's mate Tobias Jesso Jr, Bristol house DJ Julio Bashmore and LA producer Ariel Rechtshaid (Vampire Weekend, Beyoncé). But his music also draws on a range of classic influences – he emphasises the amount of music played at home when he was younger by his mum and DJ dad (think Stevie Wonder, Paul McCartney and Billy Joel).

That makes his standards high. A song needs to give Jodie goosebumps if he's going to let others hear it. Or, as he puts it: "I'm gonna make sure your butter is buttered right to the edges of your toast." This might explain the weightiness of his lyrics, about porn stars, unpaid debts and a tragic party girl. "I want to know my music changes people's lives," he enthuses. "Songs that stop them from taking a bullet. I want it to be the truth." **Larry Bartleet**

Details

SOCIAL: @JodieAbacus

LIVE: Sep 25 Deaf Institute, Manchester **Sep 26** King Tut's Wah Wah Hut, Glasgow **Sep 28** Belgrave Music Hall, Leeds **Sep 29** The Jazz Café, London

WHAT TO BUY: 'I'll Be That Friend' is out September 23.

FACT: The first thing Abacus learned to play on the piano was The Beatles' 'Yesterday'. He picked it up by ear from the radio.

For more on Jodie Abacus, go to NME.com

Best track

'I'll Be That Friend'

A summery musical pick-me-up about the value of real friendship.

FOR FANS OF

STEVIE WONDER

PHARRELL WILLIAMS

"I'm gonna make sure your butter is buttered right to the edges of your toast"

PHOTOS: GETTY IMAGES

live

THE MOST IMPORTANT GIGS THIS WEEK

FESTIVAL

BESTIVAL

WHEN: Fri 9-Sun 11
WHERE: Robin Hill, Isle of Wight.
WHY: Because there's fancy dress and this year it's *space-themed*.
FUN FACT: Bestival won Best Major Festival 2015 at the UK Festival Awards.
TICKETS: £195 weekend tickets from ticketline.co.uk
ARTISTS:
See right for highlights

MØ

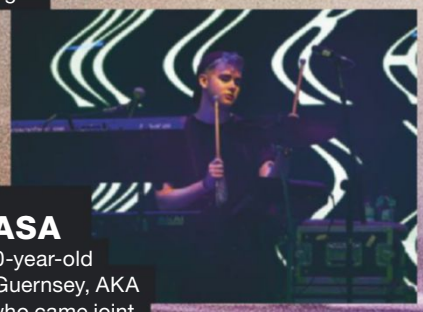
WHO: Danish pop star most famous for her Major Lazer collab 'Lean On'.
WHY: She's got a load of great tunes of her own. Case in point: summer banger 'Final Song'.

JAGWAR MA

WHO: Aussie electro-dance duo who toured with Tame Impala last year.
WHY: The dancey stuff on their upcoming album is perfect for festivals.

WIZ KHALIFA

WHO: Super-chilled rapper, protégé of Snoop Dogg.
WHY: You never know – he might bring Snoop out on stage.



MURA MASA

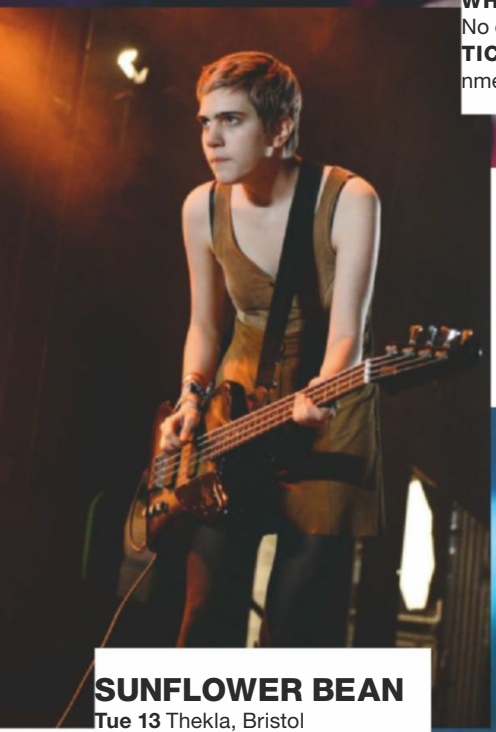
WHO: Buzzy 20-year-old producer from Guernsey, AKA Alex Crossan, who came joint fifth in the BBC's Sound Of 2016 shortlist.
WHY: He's been drawing in big festival crowds all summer.

VIC MENSA
Sun 11 Heaven, London

WHO: 23-year-old Chicago rapper who's been working with Damon Albarn on new Gorillaz material.
WHY: He's a star on the rise – seeing him in this small venue will be special.
WHO'S SUPPORTING: No details yet.
TICKETS: £20.55 from ticketmaster.co.uk

NOTHING
Sun 11 Start The Bus, Bristol
Mon 12 Brudenell, Leeds
Tue 13 Broadcast, Glasgow
Wed 14 Deaf Institute, Manchester
Thu 15 Rainbow Venues, Birmingham

WHO: Philadelphia shoegazers.
WHY: They play up to 130 dB.
WHO'S SUPPORTING: No details yet.
TICKETS: £9-12 from nme.com/tickets



KING GIZZARD AND THE LIZARD WIZARD
Fri 9 O2 Ritz, Manchester

WHO: Australian seven-piece. April's 'Nonagon Infinity' was their eighth album in four years.
WHY: For the extended psych freakouts.
WHO'S SUPPORTING: No details yet.
TICKETS: £22 from ents24.com

SUNFLOWER BEAN
Tue 13 Thekla, Bristol
Wed 14 The Haunt, Brighton
Thu 15 Scala, London

WHO: Indie three-piece from New York City whose February debut 'Human Ceremony' is a must-listen.
WHY: If you like Tame Impala and Pond, you'll like them.
WHO'S SUPPORTING: No details yet.
TICKETS: £10-12 from nme.com/tickets

THE ENEMY
Fri 9 O2 Academy, Liverpool
Thu 15 O2 Ritz, Manchester

WHO: Three-piece indie band from Coventry who announced they were splitting earlier this year.
WHY: This is their farewell tour – your last chance to pay tribute to the trio.
WHO'S SUPPORTING: No details yet.
TICKETS: £23 from ents24.com

For tour news and live reviews go to NME.com

PHOTOS: GETTY IMAGES, ALAMY, PRESS ASSOCIATION, JENN FIVE, EMPICS

BARNS COURTNEY
Wed 14 The Borderline, London

BASSHUNTER
Thu 15 Sam Jacks, Newcastle

BEACH BABY
Fri 9 Scala, London

BETSY
Tue 13 Hoxton Square Bar & Kitchen, London

BLACK PEAKS
Fri 9 The Plug, Sheffield
Sat 10 Electric Circus, Edinburgh
Sun 11 The Tunnels, Aberdeen
Tue 13 Slade Rooms, Wolverhampton
Thu 15 Clwb Ifor Bach, Cardiff

CASSELS
Sun 11 The Green Door Store, Brighton
Mon 12 The Whiskey Jar, Manchester
Wed 14 Santiago Bar, Leeds
Thu 15 The Cookie, Leicester

CELLAR DOOR
Fri 9 The Green Room, Stockton-on-Tees

CHICANE
Fri 9 KOKO, London

DEAP VALLY
Thu 15 Thekla, Bristol

FAIRPORT CONVENTION
Fri 9 Square & Compass Inn, Ilminster

GOLDIE
Fri 9 The Buttermarket, Shrewsbury

HALEY REINHART
Thu 15 Oran Mor, Glasgow

INHEAVEN
Wed 14 Rainbow Venues, Birmingham
Thu 15 Moles, Bath

IZZY BIZU
Wed 14 KOKO, London

JINNWOO
Sun 11 The Blue Man, Brighton

KAISER CHIEFS
Sun 11 Metro Radio Arena, Newcastle

LEMAR
Fri 9 The Concorde Club, Eastleigh

THE LUCID DREAM
Fri 9 Broadcast, Glasgow

METHYL ETHEL
Tue 13 Hare & Hounds, Birmingham

MOGWAI
Wed 14 Cathedral, Coventry
Thu 15 Barbican Centre, London

MOTHXR
Fri 9 The Joiners, Southampton
Sat 10 The Green Door Store, Brighton

NAKED
Fri 9 The Hug and Pint, Glasgow
Sun 11 Sneaky Pete's, Edinburgh

NENEH CHERRY (DJ SET)
Fri 9 Old Queen's Head, London

OH WONDER
Tue 13 The Roundhouse, London

PINEGROVE
Fri 9 Sunflower Lounge, Birmingham
Sun 11 The Joiners, Southampton
Mon 12 Clwb Ifor Bach, Cardiff
Tue 13 The Lexington, London
Thu 15 The Green Door Store, Brighton

RACHAEL DADD
Sun 11 The Castle Emporium, Cardiff

READER'S PICK

BRYONY
16 *Newcastle*
@Bryonybry1999

KAISER CHIEFS
Sun 11 Metro Radio Arena, Newcastle

"I'm looking forward to it because it's a charity gig."

RIVRS
Thu 15 Red Gallery, London

SAM BROOKES
Sat 10 Hemelvaart Bier Café, Ayton

SEAN PAUL
Tue 13 Electric Ballroom, London

THE SPITFIRES
Fri 9 Audio, Glasgow
Sat 10 Bodega, Nottingham

TOPLOADER
Fri 9 Trades Club, Rotherham
Sat 10 New Crown Inn, Merthyr Tydfil

TUSSK
Fri 9 The Sugarmill, Stoke-on-Trent

VERA GRACE
Sun 11 The Alexandra, Southampton
Wed 14 Buskers, Dundee

THE VIEW
Fri 9 East Grange Loft, Forres

WITHERED HAND
Sat 10 The Tunnels, Aberdeen

THE WYTCHES
Sat 10 The Joiners, Southampton

YOUNG GUNS
Fri 9 Banquet Records, Kingston upon Thames

CLUB NME
CHEAT CODES + VYNCE
Fri 9 KOKO, London

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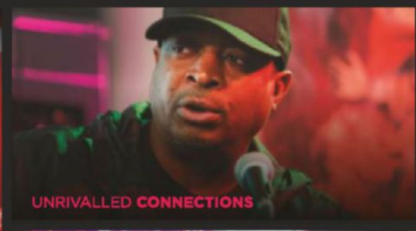

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FRI 23 SEPT
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SAT 10 BIRMINGHAM O2 ACADEMY
SAT 24 GLASGOW O2 ABC2
OCTOBER 2016
SAT 01 LIVERPOOL ARTS CLUB
SAT 08 NEWCASTLE O2 ACADEMY

An academyevents presentation

academyevents presents
THE SOUTHMARTINS

A TRIBUTE TO THE BEAUTIFUL SOUTH & THE HOUSEMARTINS

Fri 9th September
LEEDS
O2 ACADEMY
Sat 10th September
SHEFFIELD
O2 ACADEMY
Sat 22nd October
LONDON
O2 ACADEMY ISLINGTON
Sat 19th November
MANCHESTER
ACADEMY 2
Fri 2nd December
NEWCASTLE
O2 ACADEMY

academyevents presents
Definitely Mightbe
The definitive tribute to oasis

To celebrate the 20th Anniversary of those historic Oasis gigs at Maine Road and Knebworth, DEFINITELY MIGHTBE will be performing a set list made up from both iconic shows followed by a greatest hits set on the same night

SAT 10 SEPT GLASGOW O2 ABC2
FRI 16 SEPT LEEDS O2 Academy
SAT 17 SEPT LIVERPOOL O2 Academy3
SAT 01 OCT BIRMINGHAM O2 Academy3
FRI 18 NOV BOURNEMOUTH Old Fire Station
SAT 19 NOV OXFORD O2 Academy2
FRI 25 NOV LEICESTER The Scholar @ O2 Academy
SAT 26 NOV SHEFFIELD O2 Academy2
SAT 10 DEC LONDON O2 Academy Islington
FRI 16 DEC MANCHESTER O2 Ritz
FRI 23 DEC NEWCASTLE O2 Academy (REARRANGED DATE)

TICKETS £10

FIREBALL
FUELLING THE FIRE TOUR 2016
LESS THAN JAKE
MARIACHI EL BRONX
THE SKINTS
MATT STOCKS (DJ Set)

OCTOBER
03 BRISTOL O2 ACADEMY
04 SHEFFIELD O2 ACADEMY
05 BIRMINGHAM O2 ACADEMY
06 BRIXTON O2 ACADEMY
08 NEWCASTLE O2 ACADEMY
09 GLASGOW O2 ACADEMY
10 MANCHESTER O2 RITZ SOLD OUT
11 BOURNEMOUTH O2 ACADEMY

An ACADEMY EVENTS and FIREBALL presentation by arrangement with UNITED TALENT AGENCY
*SUBJECT TO BOOKING FEE

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PETER MURPHY
PLUS VERY SPECIAL GUESTS FOR NOVEMBER
THE 69 EYES

1986 2016

UK 2016
MON 03 OCT GLASGOW O2 ABC
WED 05 OCT MANCHESTER O2 Ritz
THU 06 OCT NOTTINGHAM Rock City
FRI 07 OCT BRISTOL O2 Academy
SAT 08 OCT LONDON O2 Shepherds Bush Empire SOLD OUT
THU 03 NOV LEEDS O2 Academy
FRI 04 NOV LONDON O2 Forum Kentish Town
SUN 06 NOV BIRMINGHAM O2 Institute

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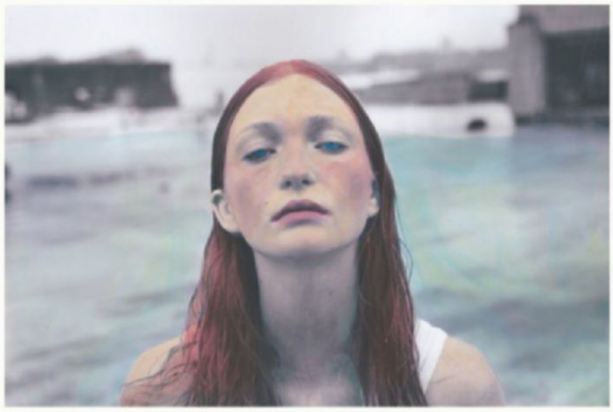

JANUARY 2017

17 GLASGOW O2 ABC
19 MANCHESTER ALBERT HALL
20 LONDON O2 ACADEMY BRIXTON

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28.10.16	BOURNEMOUTH	SOLD OUT
	BIC	
29.10.16	PLYMOUTH	SOLD OUT
	ILLONS	
31.10.16	CARDIFF	
	MOTORPOINT ARENA	
01.11.16	LONDON	
	THE O2	
EXTRA DATE ADDED DUE TO DEMAND		
02.11.16	LONDON	
	THE O2	
04.11.16	LEEDS	
	FIRST DIRECT ARENA	
05.11.16	NOTTINGHAM	
	MOTORPOINT ARENA	
06.11.16	MANCHESTER	
	ARENA	
08.11.16	BIRMINGHAM	
	BARCLAYCARD ARENA	
12.11.16	GLASGOW	
	THE SSE HYDRO	
13.11.16	NEWCASTLE	
	METRO RADIO ARENA	
	TO BE CONTINUED	

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25/09/16 CARDIFF THE GLOBE
26/09/16 BRISTOL THEKLA
27/09/16 PORTSMOUTH WEDGEWOOD ROOMS
28/09/16 LIVERPOOL ARTS CLUB
30/09/16 L[SOLD OUT] WARDROBE
01/10/16 NEWCASTLE O2 ACADEMY2
02/10/16 GLA[SOLD OUT] THE GARAGE
03/10/16 MANCHESTER ACADEMY 2
04/10/16 BIRMINGHAM O2 ACADEMY2
05/10/16 LONDON O2 FORUM KENTISH TOWN
07/10/16 NORWICH WATERFRONT

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LET THEM EAT CHAOS

KATE TEMPEST

THE NEW ALBUM

UK TOUR 2016

30 NOV	BELFAST EMPIRE	05 DEC	NORWICH THE WATERFRONT
01 DEC	GLASGOW ART SCHOOL	07 DEC	MANCHESTER O2 RITZ
03 DEC	SHEFFIELD PLUG	08 DEC	BRISTOL O2 ACADEMY
04 DEC	BIRMINGHAM O2 INSTITUTE2	09 DEC	BRIGHTON ALL SAINTS CHURCH
		11 DEC	LONDON ROUNDHOUSE

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Soundtrack of my life

Cillian Murphy

***Peaky Blinders* star and karaoke hater**

THE ARTIST THAT REMINDS ME OF STARTING OUT AS AN ACTOR

NICK DRAKE

"I was listening to a lot of Nick Drake when I started off because that's just what you do, isn't it, in your early twenties? You listen to a lot of Nick Drake. I think it's very much a young man's kind of music. It's a peculiar take on the world and quite a lonely take on the world, but it's also every young man going and trying to find an identity. Nick Drake is a good medium to go through. I'll still put him on sometimes quite late at night."

THE SONG I DO AT KARAOKE

THE KINKS

You Really Got Me

"I don't do karaoke. You know how some people don't like massages? They don't like massages; I don't like karaoke. I had to sing 'You Really Got Me' by The Kinks in *Disco Pigs*. It was in a karaoke bar – that was the character. That's a part of the role, but I enjoy it. I enjoy any chance to get in front of a microphone in a role. I'll do it."

THE KINKS

EUROPE

THE FIRST ALBUM I EVER BOUGHT

EUROPE

The Final Countdown

'The Final Countdown' was just the song that was on the telly and radio all the time. It's a pretty catchy song, a pretty amazing riff. Ten years ago I would've been way too embarrassed to admit that. Now, I'm confident in my music taste."

THE FIRST MUSIC I REMEMBER HEARING

IRISH TRADITIONAL MUSIC

"There was a lot of that played when I was a kid. I would've gone to a lot of trad sessions as a child. I was probably in the corner asleep with a packet of crisps and a Club Orange. I kind of rejected all that, but now I love it. My dad's old trad records were all on vinyl. I began to listen to them and they're beautiful."

THE SONG THAT MAKES ME DANCE

CHRISTINE AND THE QUEENS

Tilted

"I really like that and it's very danceable. It's just got a great groove and she's an amazing performer. I love great dancing and she's a really great dancer. I defy anyone not to want to dance when they listen to that track."

THE SONG I WISH I'D WRITTEN

RADIOHEAD

No Surprises

"I've written my own music and I play guitar. But it would probably be a Radiohead song – 'No Surprises', maybe. I think they're the biggest band, who became the biggest band in the world without wanting to be the biggest band in the world. They're probably my favourite band."

THE FIRST SONG I FELL IN LOVE WITH

THE BEATLES

Love Me Do

"They were playing around the house and I think maybe my dad had 'The Beatles: 20 Greatest Hits' on record. It was probably 'Love Me Do' or something. That was the first track on the first side. That's rock'n'roll. I remember that harmonica solo very well."

MASSIVE ATTACK

THE SONG I WANT PLAYED AT MY FUNERAL

MASSIVE ATTACK

Hymn Of The Big Wheel

"That's a pretty beautiful song and I like the sentiment of it. It's kind of a hopeful song – y'know, the big wheel keeps turning."

***Anthropoid* is in cinemas now**

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BASEWORD

The wisdom of the *NME* archives

THIS WEEK

MARILYN MANSON

Naughty boy of rock

September 12, 1998

"I have dogs. I eat food. I put my pants on the same way as other people do. I just look at things… differently."

INTERVIEW: LEONIE COOPER. PHOTOS: PRESS ASSOCIATION, REX FEATURES

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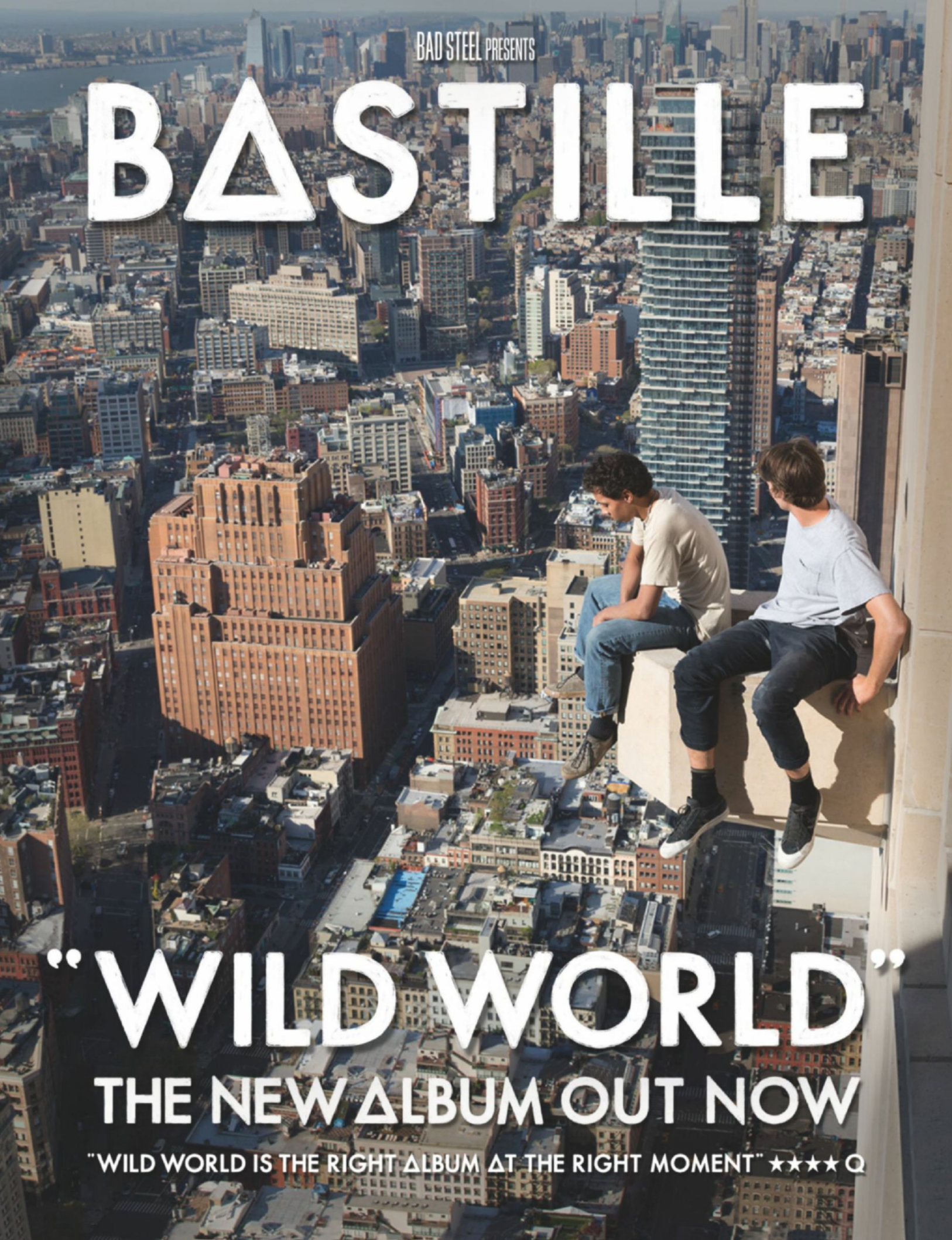
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BASTILLE
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THE NEW ALBUM OUT NOW
"WILD WORLD IS THE RIGHT ALBUM AT THE RIGHT MOMENT" ★★★★ Q